

WHEN JOHNNY COMES MARCHING HOME



By Mike Levin
XIII—"AFM"

Here's the 13th in this series, and so far we haven't hit the most important topic to soldier and civilian alike: the union, and what goes with it.

I've tried to make it clear before that I believe a union is the only thing that can not only police this business, but make it livable for all concerned. I've also tried to say that while there are things about James Petrillo's policies that drag me worse than Lombardo, he also is not the boogymen that the radio and music publishing interests would paint him.

In fact, the only thing that really disturbs me about Petrillo is that it is necessary for there to be a Petrillo or something like him. For years now I've been listening to union men all over the country gripe about Petrillo, call him everything in the book, and some new ones too. But when the chips were down, the boys were too lazy to do anything about it.

Well do I remember in Cleveland, which then and now has a good local, guys muttering about national policies and then never showing up at meetings to do anything about it. As a result, some of the older men who were (Modulate to Page 15)

Shaw And Jackson To Discuss Swing

Los Angeles—Artie Shaw and Calvin Jackson, only Negro musician holding a regular staff assignment (arranger-composer) at a motion picture studio, are slated to speak at the Institute of Music in Contemporary Life here. The institute will be held Sept. 14-17 and is sponsored by the Musicians' Congress. Shaw and Jackson will discuss Jazz, Swing and the Popular Song.

Peggy Mann To Do Solo

New York—Peggy Mann, thrush with Gene Krupa's band, told *Down Beat* at presstime that she was leaving the drummer at the end of his Capitol Theater run here to work as a single act. The singer's affairs will be handled by Frank Cooper and she'll be aimed at radio work.

Krupa, auditioning new singers, had made no choice at presstime.

Artie's Spouse Files

Los Angeles—The Betty Shaw divorce proceedings became official (separation was revealed last month) as wife of Band-leader Artie filed her suit in superior court here. Mrs. Shaw states property settlement has been arranged but seeks legal custody of child.

He Cried Wolf

Newark—Local station WAAT, like hundreds of others in the country, earns its living almost exclusively from the sale of recorded air time. So much is this true, that the other night when WAAT had a "live" program emanating from Frank Dalley's Terrace Room here, listeners heard an announcer repeating: "This is not a recorded show; this is not a transcribed program."

DOWN BEAT

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Rare Shots Of Paul Whiteman's First Band



New York—In connection with Republic's motion picture, *Atlantic City*, in which Paul Whiteman appears, supposedly with his original dance band, these rare photographs were unearthed recently. At the top is Pop's true original band, taken at the Alexander hotel in Los Angeles on December 28, 1919. Left to right: Henry Busse, Harold McDonald, Buster Johnson, J. K. Wallace, Paul Whiteman, Charles F. Caldwell, Leslie Canfield, Charles F. Dornberger, Michael Pingatore.

In the center is the same band a few months later, showing the start of the once famous Whiteman

mustache. It was taken in the tea room of the Ambassador hotel in Atlantic City on May 14, 1920. Left to right: Michael Pingatore, Sam Hies, Hale (PecWee) Byers, Ferde Grofe, Gus Miller, Paul Whiteman, Henry Busse, Harold McDonald, Buster Johnson.

Below is a still from the movie, *Atlantic City*, with Paul, who now is music director of the Blue Network, looking more like himself than he did in the early photos. This is the Whiteman the public will see on the screen.

US Demands TD's Accuser Depart

Los Angeles—Antonio Ismael Icaza, Panamanian actor who filed a \$75,000 damage suit against Tommy Dorsey and others who assertedly took part in the famous "Battle of the Balcony" at Tommy's apartment here, has received an "invitation" to leave the U. S. from immigration authorities here. Officials ruled that he had entered the country illegally.

Expected early departure of Icaza will probably put an end to the entire incident, as Jon Hall, whose nose was assertedly sliced by someone during the melee that followed his rounds with the bandleader, has refused to sign a complaint.

Although there was still talk of action by the Los Angeles county grand jury, which was scheduled to assemble Sept. 5, authoritative sources considered it very unlikely that any further moves would be made.

Long Holds On

New York—Johnny Long's stand at the New Yorker has been extended through Nov. 5. (He opened July 31.)

Cab Tours Midwest

New York—After closing at the Zanzibar Oct. 5, Cab Calloway will theater-tour the midwest for the remainder of the year.

J. Dorsey For Capitol Stage

New York—Jimmy Dorsey's switching theaters again. The saxo Dorsey who was a Strand band for several years and who played the Roxy during his last couple of stays, moves into the Capitol next trip. Reason is his pic contract with MGM which calls for a Capitol booking. He's scheduled to open Nov. 16 for four weeks.

Hudson Set For Lincoln Linger

New York—Dean Hudson's band, currently at the Lincoln Hotel here, looks set for a long stay. Present plans call for Hudson to continue indefinitely, except for a two week break sometime in November when the Green Room will be redecorated.

Reason for the Hudson hold-over is rumored to be owner Maria Kramer's difficulty in finding a suitably strong name band to replace incumbent crew. With lucrative one-niters and theater jobs beckoning, most ace bands are renegeing on hotel deals where they lose money at scale wages. Count Basie, originally skedded to return to the Lincoln in November, has pushed his date back to December 18.

Stacy Stalls On Plans For Band

New York—Jess Stacy is holding up his own band plans again to play the Capitol theater here with Horace Heidt's crew. Originally set to organize his own outfit several months ago, Stacy has made two false starts to date, although GAC (booking agency) confirms the pianist's plans. As it stands now, Stacy will confab with GAC at the end of Heidt's Capitol run, deciding at that time how large and what kind of a band he'll have. It's undetermined whether or not Stacy's wife, jazz singer Lee Wiley, will chirp with the planned orch.

A new rumor says that leader Heidt, who gave his ex-pianist Frankie Carle a paternal helping hand, is also planning to set up trumpeter Shorty Cherock with his own band. Cherock now plays featured horn in the Heidt crew.

Mitch Ayres Plans To Remain In NYC

New York—Although he reorganized his band for the current Paramount theater date backing the Andrews Sisters, Mitch Ayres is reported definitely planning to stick close to New York—and his Jack Pepper airshow—with no intent to form a permanent touring unit at this time.

Sam Donahue Band Will Tour French Zones

London—Sam Donahue and his navy swing band have returned to their home base in the British Isles after a tour of "one-night stands" in the Mediterranean where the sax-tootin' maestro and his blue-clad swingsters played for American soldiers and sailors. According to latest word received in the states, an extensive tour of France was being lined up for the Donahue crew. Although under naval authority, the Donahue band has been playing many army camps and installations as well as concerts and dances for other allied forces.

With Donahue fronting on tenor, alto and clarinet, the band now has 21 men on its roster. The personnel is as follows: saxes—Bill Nichol, Mack Pierce, Ralph Lapolla, altos; Charley Wade, baritone, Joe Aglora and Donahue, tenors; trumpets—Conrad Gozzo, Johnny Best, Frank Beach and Don Jacoby; trombones—Dick LeFave, Tak Takvorian, Tasso Harris and Gene Leetch; piano—Rocky Colucchio; bass—Barney Spieler; drums—Buzz Sithens; guitar—Al Horesh. Dick Jones and Dave Rose, arrangers, and Harold Wax, second piano and accordion, round out the group.

The Donahue aggregation arrived in the British Isles the latter part of April, and has been averaging six and seven nights work a week, traveling by land, sea and air, to its various engagements.

Dave Rose Back With AAF Band

Los Angeles—Sgt. Dave Rose, who was excused from Army music chores temporarily to handle music on Goldwyn's forthcoming Danny Kaye picture, *The Wonder Man*, will be back in the pit with the baton for *Winged Victory* when the AAF stage opus opens at the Philharmonic Auditorium here Oct. 9. Rose composed incidental music used for show and also directed music for screen version, just completed at 20th Century-Fox.

Kenton Inked To First 3-Weeker

New York—Stan Kenton, who scheduled a three-week run at the RKO theater, Boston, beginning Sept. 28, will be setting a new record for that theater—with the help of Wilson.

Kenton's reported to be definitely off the Bob Hope show for next season, but will return to the coast for an eight-week stop at the Palladium, beginning Nov. 28. Skinnay Ennis, out of service, is expected to return to the Hope show.

Guyer Joins Rogers

Cincinnati—Bobby Guyer, former Goodman, Herman and J. Dorsey trumpeter, and Dick Getz have left the valve section of the Station WLW studio band here to join Billie Rogers' new band.

Cab & Woody On The Cover

Engaged in an animated game of the perennial gin rummy on the cover of this issue are Cab Calloway and Woody Herman, who have much more in common than their interest in cards. Both are entertainers with marked individual talent, in addition to being leaders of great dance bands, and both are featured in Andrew Stone's current movie, *Sensations of 1945*. In fact, this card game was photographed on the set in the Hollywood film studio.

Martha Tilton, Larry Adler And June Bruner Tour With Jack Benny USO Unit



(U. S. Army Signal Corps Photo)

Martha Tilton and Larry Adler pose beside the plane that brought them to New Guinea for a tour of the island with the Jack Benny troupe.



(Dean Herman Photo)

Martha Tilton is seen singing before a large crowd of G.I.'s at the first afternoon performance given by the troupe after arrival.



(U. S. Army Signal Corps Photo)

Jack Benny and Larry Adler team up for some corn. In the background, solid 88ers: Lt. Bill Walker, leader of a divisional band, and Y 2/c Fred Keeton dig June Bruner's fine piano work.



(U. S. Army Signal Corps Photo)

June Bruner, accompanist for the show, took the cats out with her fine playing, running the gamut from classics to boogie. Cpl. Dennis Travers, bass player, with his back to the camera.

Random Ramblings From Rhythm Row

New York—Class, at last, has come to barrelhouse 52nd Street. Art Tatum at The Three Deuces does not use the P. A. system so he requests his audience to remain quiet while his trio plays. When the crowd gets noisy he inquires over the mike, "What do I have to do, perform a major operation to get you to keep quiet?" Art Tatum spent his night off, listening to James P. Johnson play for him at The Piped Piper. The Great Johnson played all of Tatum's favorites and they knocked each other out.

Frank Orchard, playing with Maxie Kaminsky, is giving auditions for all the big offices. He organized a small Dixie combo to play hotels. His pretty wife, Peggy, will do the vocals.

Mary Russell, Pee Wee's witty frau tells this one. Nick gave Pee Wee two weeks' vacation. They were just leaving their home when one of their friends met them and suggested going for a farewell nip. Well, that was the end of the vacation plans for that day. They started out the next day and the same thing happened. After several days

they were still packed and still going on a vacation but never got any farther than the corner.

Gene Schroeder, hurrying home from Nick's one night because he had to get up early and go to the blood bank on Long Island. He and his wife are regular donors. It's marvelous, considering Gene's hours.

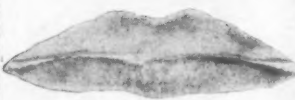
Red Noreo says that Bing Crosby makes life so simple. When Mildred Bailey finished her first broadcast, Bing called from the coast and asked, "Balls, when do I go on?"

Had to sit thru nostalgic *Take It Or Leave It* at the Roxy for hours to hear The Elegant Ellington. The pic should have been called *Take It—Or Leave*.

Danny Alvin at Ryan's is thrilled about the success and talent of his son, Teddy Walters. Dad and son just had loads of pics taken for spreads in national mags.

Carlos Montalban, director and actor at NBC and CBS, is so excited because he was chosen to narrate

Your Kiss Autograph



Jayne Walton

For the men in service, here and aboard, *Down Beat* presents each issue the kiss autograph of a popular dance band vocalist. This time it's cute Jayne Walton, vocalist with the Lawrence Welk dance crew, who recently celebrated her birthday at the Trianon ballroom in Chicago where the band is playing.

In Spanish the great Frank Capra pie, *Battle of China*. Incidentally, Carlos has been doing wonderful work at Halloran Hospital with the Spanish-speaking wounded. His NBC short wave interviews are a credit to Inter-American relations.

A lot of Broadwaysites are running down to the Village, not to hear jazz, but to watch some of the musicians' wives who are becoming uninhibited characters and are furnishing, unconsciously, laughs galore.

Rod Cless and Sterling Bose are two of the musicians who were beaten up in the Village within the last few weeks. It happened on Barrow Street while they were walking home from work.

—Ruth Reinhardt

Luis Russell's Band To Play Zanzibar

New York—New show rolls into the Zanzibar here October 6 for eight weeks when the Ink Spots and Ella Fitzgerald, backed by Luis Russell's band, replace the Cab Calloway show. Ella and the Spots move into the Paramount theater here Christmas - time with Cootie Williams' band.

De Vito Put Through Second Army Check

Los Angeles—Buddy De Vito, Harry James vocalist, who drew a 4-F classification some months ago, was called up by his local draft board for new physical check-up just before the band left here for tour. De Vito had not been informed of result at press time.

Rich Denies Band Switch

Los Angeles—Buddy Rich denies reports that he is seeking to break his contract with Tommy Dorsey in order to line up with the new Artie Shaw band. Buddy readily admitted he had "talked things over" with Shaw, but, he stated: "I have a contract with Tommy, and that's that."

Meantime, formation of the Shaw band, which will probably be a 17 piece outfit of the formalized swing band type minus strings, was at a standstill while Artie concerned himself with getting established in his new home—the home in which he planned to reside with his wife and child but which has become a bachelor abode since his separation.

Al Jarvis' Wife Files Suit For Divorce

Los Angeles—Mrs. Helen Jarvis, wife of Al Jarvis, KHJ platter chatter merchant, has filed suit for divorce. It is understood that a settlement has been agreed upon under which Mrs. Jarvis is to get \$100 alimony plus a total of \$2,600 in installments.

Owner Switch For Dancery

Los Angeles—Ownership of the Casino Gardens, beach dancehall supposedly operated by Tommy and Jimmy Dorsey and Wayne Dailard, is due for a re-shuffle, in fact, the re-shuffle seemed to be under way as this was written.

Although denied on all sides there were strong indications of disagreement among the partners. Wayne Dailard, who also operates the big Pacific Square Ballroom in San Diego, seemed to be out, or on the way out of the deal, and Dailard stated that he had to "devote all of his time to his other business enterprises."

Representatives of the Dorsey admitted that some change in the set-up was in the offing but said there was "nothing to say at this time because nothing is settled."

A proposed double date featuring the orchestras of both Tommy and Jimmy, scheduled for Sept. 1, was called off. Jimmy was slated to play the spot two week-ends of Sept. 1 and 7. Harry James was announced for a return for two week-end dates starting Sept. 15, with Tommy's own band to come in around Oct. 1—but no one seemed to be sure of anything.

Just a Byrne's-Eye View



San Antonio—Lt. Bobby Byrne, trombonist-leader of the Skyliners dance band from Eagle Pass, passes judgment on the fair finalists in a bathing beauty contest, Evelyn Peterson, Betty Faulk and Trudy Mitchell. Lieutenant Byrne is an exception to the *Beat's* complaint (see editorial in last issue) that too few service band leaders hold commissions. But he won his bars in aviation, not on the stand. Of further interest is the fact that the vocalist with the Skyliners band (doing the paper work above) is also an officer, Lt. Wally Innes. But he's a flyer, too, of course.

Frankie Peddles Some Bonds



Philadelphia—Not content with running up some fancy high grosses in theaters with his new band, Frankie Carle staged a war bond sale over station WPEN after his last show at the Earle, and sold a slew of securities. His canary, Phyllis Lynne, watches the boss operate from her vantage point atop the piano.

Jumbo Jack 'Ranked' As Piano's 'Mr. Big'

by JOHN LUCAS

Ever since Kansas City Frank first pounded his two-fisted way up the riverboats to Chicago, the Windy City has been the home of white hot piano. Jelly-Roll Morton's stay in Chicago left a Storyville influence which flourished increasingly in the

barrelhouse pianistics of local rent-party stylists. There was also the whole general heritage of Crescent City jazz, introduced by Oliver, Armstrong, Jimmie Noone and the Bix brothers. When Bix Beiderbecke ventured east from Davenport and Earl Hines journeyed west from Pittsburgh, the various elements of the Chicago keyboard style were assembled. Melrose and Dave North started it off, to be succeeded eventually by half-a-dozen more prominent artists.

The greatest inspired musicians in many parts of the country. Joe Sullivan affected Bob Burke in Detroit, Jess Stacy

in that band. An association with Maurie Sherman in Chicago began in 1924 and lasted almost a decade, interrupted only occasionally, once by a brief stint with Gene Goldkette during which Jack came in constant contact with Sterling Bose's trumpet and Don Redman's arrangements. In the early thirties he was playing with Spitalny, before Phil organized his all-girl orchestra of course, and about this time he also worked the World's Fair in Chicago. After moving from one cocktail unit to another, Jack joined James in 1939 and continued with Harry well into 1941. It was then that he waxed his most famous disc, *Feet Draggin' Blues*, fully discussed in one of Sharon Pease's columns and later included in Down Beat's *88 Keys to Fame*. Gardner's piano has been heard since with Joe Marsala at the Hickory House, with Ray Coniff at Nick's and with Marty Marsala at the Band Box. Immediately upon leaving the latter over a year ago, Jack began the single act for C. R. A. which is still going strong today.

Batoned the Greats

In 1927 Jack led the pit band of the Commercial Theatre on Chicago's south side, a unit including among others, Bud Freeman, Eddie Condon, Floyd O'Brien and Davey Tough. He made his first recordings with Wingy Mannone in 1927, on a date for which Delaunay incorrectly lists Hoagy Carmichael as the pianist. Under Jimmy Mac Partland he cut four numbers for Squirrel Ashcraft in 1936. Jack also waxed some incidental stuff with Milt Herth and some exceptional transcriptions for World with Muggsy Spanier, Bud Jacobson, Warren Smith and Pat Pattison. Just recently he made three wonderful solo sides and three equally wonderful sides with a trio under Red Nichols, soon to be issued by John Steiner on his S & D label.

Acquainted with Pinetop only through records, Jack always admired his work as a novel form

Marylin Before And After



New York.—We wouldn't kid you, mister! That's the same sweet chick in both poses, Marylin Duke, who was a brunette before she quit the Vaughn Monroe band to work as a single (left) and a blonde when she returned to the same band recently. Whistle, you wolves!

of escape from the customary. For quite a while he admired Art Schutt, especially for his fine gymnastic advantage. Jack considers Fletcher Henderson one of the fathers of the business; Art Tatum, a great and genuine genius; and Mary Lou Williams' *Cloudy*, one of the supreme things of this world. He likes Teddy Wilson's work but thinks it somewhat too calculated. His current favorites are Mel Powell and Johnny Guarneri, having auditioned with the former a while back for the piano bench in the Goodman orchestra. Gardner's two all-time preferences are, nevertheless, Earl Hines and James P. Johnson. The influence of these great pioneers so predominates everything Gardner plays that his style seems a perfect combination of the two. He copies neither consciously and employs none of the set figures usually identified with Hines or Johnson, but somehow he comes infinitely closer to their spirit than do most of their avowed imitators. More than any other pianist, Jack is musically a spiritual descendent of the early Hines.

Jack has had four or five tunes published, but only *Bye Bye, Pretty Baby* was a real hit. Jack's best kick came when he played a *March of Time* broadcast in place of Count Basie, his worst when he worked in the unrelaxing pit band of the Roxy Theatre. Today Jack wouldn't exchange his solo

act for a chair in the best big band in the business. Once enormously fond of Benny and the Duke, he now prefers small units.

Sonny James Returns

Philadelphia.—Sonny James, of the Atlantic City salt water taffy family, is hankering for a band again. In the old days, Sonny followed Sonny Tufts, another scion of wealth who made good in Hollywood, into the 20th Century Club here, and the salt water taffy kid would like to repeat Tufts' further successes.

If You Can Play, Don't Go Near The Firewater

Los Angeles.—Union contact men are making the rounds of the niteries here warning musicians to go easy on the firewater during the celebration that is expected to break out on the night of V-Day.

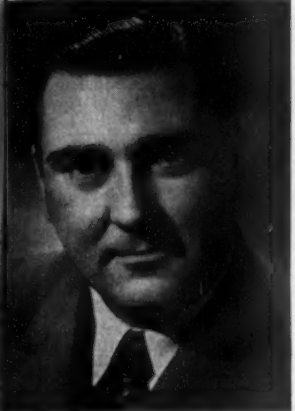
Union reps are pointing out that niteries are planning on a big clean-up that night and that inasmuch as the town is virtually 100 per cent union, as far as music is concerned, it will be a "black eye" for the organization if the bandstands on this night are littered with casualties of the occasion instead of functioning musicians.

At same time, union reps passed along the word that all musicians who are not employed in the day time are requested to call Local 47 headquarters and make themselves available for formation of parade bands, which will be dispatched from union offices as fast as they can be formed.

Greatest fear of niteries ops here now is that civil or military authorities may put a closing order on dance halls and cafes to prevent the disorder that undoubtedly will attend the great expression of mass jubilation of the day.

Dell Doubles

New York.—Dell Parker, statueque, titian-topped lovely of *Follow the Girls*, is doubling at Armando's.



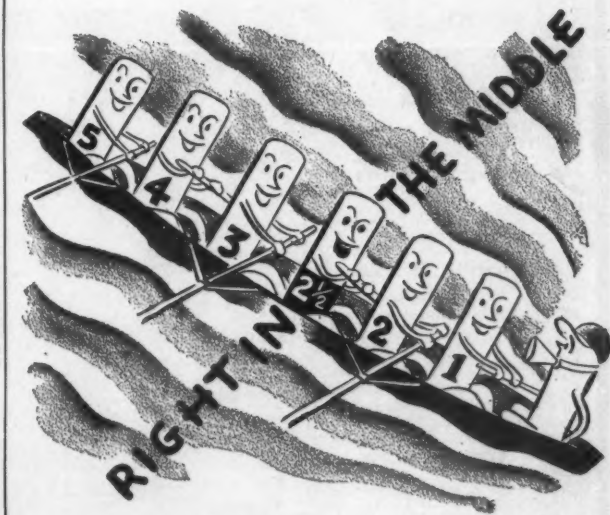
Jack Gardner

reached Dave Bowman in Ontario, and Art Hodes stimulated Mel Henke in Milwaukee. A trio from Manhattan, Johnny Guarneri, Joe Bushkin and Mel Powell, even revealed decided traces of the Chicagoans rather than the New York veterans, Frank Signorelli and Arthur Schutt.

Unsung Trio

There are three Chicago pianists, however, who demand considerably more recognition than has thus far been accorded them. One is George Zack, a blues and boogie expert, who hit his stride with Muggsy Spanier's Ragtime Band. Another is Floyd Bean, a very solid and individual exponent of Chicago jazz, who reached his peak with Bob Crosby's Dixieland Band. A third is Jack Gardner, 260 pounds of rhythm, who gained some measure of fame with Harry James' Orchestra. Gardner, in particular, deserves to be much better known.

Francis Henry Gardner was born in Joliet, Illinois, August 14, 1903. He studied music at home for four years while attending St. Mary's high school. Later concentrating on the piano under the supervision of Henriot Levy at the American Conservatory, he was taught the classics in the traditional manner and at the same time encouraged to develop his talent for jazz improvisations. On Lookout Mountain in 1921 he played his first dance job with Benny Goodman, not however the same B. G. who was to become King of Swing. His piano was next featured with Doc Becker, now a Hollywood dentist, at the Coronado Club in Denver. Glenn Miller was the trombonist



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Faster Trumpet Work Tabs 'McGhee' Special

By JOHNNY SIPPEL

Chicago—Back in 1935, the sidemen in Art Bronson's jump band were guffawing at the awkward efforts of a 16-year old trumpeter who had just joined the band. The new valivist had just changed from tenor sax to trumpet and his resultant efforts to mimic Louis' style drew derisive comment from his mates. He left the band with a heavy heart after three months.

Today that young man with a horn, Howard McGhee, has already grabbed a prominent spot on the marquee of theaters, where Andy Kirk, Billy Eckstine and, even such ofay crews as Georgie Auld and Charlie Barnett, have appeared. His arranging talents have been utilized by Woody Herman, Georgie Auld, Billy Eckstine, Andy Kirk and Charlie Barnett.

Dad's Guitar Helped

Born in Denver, he moved with his family to Detroit when he was six months old and has been a resident of the Motor City ever since. It was at Detroit's Cass high school, where winning national high school band honors is a yearly routine, that McGhee took his first music lessons on a clarinet, owned by the school. His father, now dead, stirred his

early musical interest with his guitar pluckings on the family home back porch.

McGhee left school the following year, packing his tenor sax to California, where he joined Gene Coy's band. In 1935, he made the change to the trumpet section of the Bronson band. An intense admiration for Louis Armstrong caused him to shift from reeds to trumpet.

The novice hornman immediately tried to perfect a revolutionary technique of playing more notes according to a melodic chord structure, instead of the recognized wild improvised blowing of the jazz mortals. His visionary technique was ridiculed by most of the men with whom he worked, except for a few like Charley Jacobs of Harriet Calloway's band and Ira Pettiford, brother of bass-playing Oscar, who encouraged him.

From 1936 to 1940, McGhee played with territory bands, re-

Boyd's Beaut



Chicago — Margie Wood, a lovely lass, is the new vocalist which Boyd Raeburn brought back to his home town, when he opened at the Oriental theater here on September 8.

turning finally to his home town. Lionel Hampton grabbed him early in 1941, and he played with Karl George, Ernie Royal and Joe Newman. In 1942, he transferred to Andy Kirk's band, blowing with Jim Lawson, Bill

CHICAGO BAND BRIEFS

With the advent of fall, we find more musical activity in the windy city. Breezing south on Michigan Avenue to the Stevens Hotel for an October 4 reopening of the Boulevard Room will find Glen Gray and the Casa Loma band, with Eugenie Baird on vocals, in for an indefinite run. Henri Gendron will continue in the Park Row room with a recently installed CBS wire.

Going farther south to Cafe de Society, the sensational King Saunders band from the west coast makes its debut in this territory tonight (15) and from all reports, should have a long and successful engagement. . . . Benny Carter with Savannah Churchill and the King

Coleman and Harold Baker. It was during this time that he recorded his trumpet solo, McGhee Special, with Kirk for Decca.

Dizzy Swayed Him

While playing Leow's State in Gotham with Kirk, he ran into Dizzy Gillespie, who had a profound influence in stimulating his desire to master the technique of faster trumpet. Gillespie possessed a great flair for blowing rapid melodic passages on a regular chord structure, McGhee found. Late in 1942, McGhee was one of a quartet of great colored musicians who joined Barnett. The Barnett trumpet section of Paul Cohen and Al Killian was the best with which he has worked, McGhee opines. When Barnett broke up his band in the spring of this year, McGhee rejoined Andy Kirk, where he remained until May, when Georgie Auld added him as both featured trumpet and regular section member.

The bespectacled trumpeter is still perfecting his horn work, and especially aims to "be able to play as fast as I want to, so when I'm ready, I'll be flyin' home." He feels that there's nothing to stop a good trumpeter from playing just as fast as any other member of a band.

Cole Trio will occupy the stage at the Regal theater the week of September 22.

The Merry Macs and the Bohrah Minevitch Harmonica Rascals will follow Jimmy Dorsey at the Oriental September 22, to be followed on the 29 by Louis Jordan. . . . September 29 is the date Duke Ellington opens at The Downtown theater for two weeks. . . . Harry Cool and the Murtah Sisters will be the featured attractions at the Chicago theater for the next two weeks, opening today (15).

Carmen Cavallaro returns to the Palmer House September 28, replacing George Hamilton. . . . Juan Manzanera shares the bandstand with Cee Davidson at the Rio Cabana. . . . Local boy Bill Howard, singing with Rodd Raffell at the Band Box has the gals swooning. . . . Amy Arnell, former Tommy Tucker vocalist, is getting raves on her performance in the Early to Bed show at the Blackstone theater here.

Three Aces and a Queen, colored instrumental quartet, and Bob Reems combo replaced Sir Oliver Bibbs and Step Wharton, boogie pianist, at the Club Silhouette. . . . Nate Estes is the current piano attraction at the Cragin Lounge. . . . The Four Jumps of Jive, who have been at the Sky Club since last January, are now at the Riverside Club in Iron Mountain, Michigan. . . . The Stratford Tap is fast becoming a hangout for musicians and show people. The attraction is pianist Rozelle Gayle!

Hoosier College Ork Signed To CBA Pact

Chicago—Central Booking Office has signed Max Greer and his University of Indiana band. Greer, former Will Bradley trumpeter, was discharged from the army early in the spring after serving 19 months, and just completed a summer engagement at Lake James, Indiana. Outfit, ranging in age from 17 to 30, really jumps, with five reeds, five brass and three rhythm. Vocals are handled by Marcia Manning and Jimmy Clark, colored U. of I. student.

Welk Signed By MCA

Chicago — After seven years with Frederick Brothers, Lawrence Welk has been signed to a one-year contract with options by Music Corporation of America. The Welk band, which had heretofore confined itself almost exclusively to midwest bookings, will receive a national publicity buildup from MCA. Welk's smooth dance music has proven so popular with midwest crowds that the band has not taken a vacation in seven years.

Band Seeks Members

Chicago — Lieut. Rudolph Bilotta, leader of the 2nd Regiment, Illinois Reserve Militia band, is seeking additional volunteers for his band, which has officiated at various functions in this area. Lieut. Bilotta will interview new members every Monday from 8 to 10 p. m. at the 2653 West Madison Street armory. Members of the band wear the regulation militia uniform and drill in military as well as instrument practice Monday evening from 8 to 10 p. m.

Small Town Boys Wax

Chicago—Dallas Bartley and his Small Town Boys recorded four originals Aug. 24 at the World Transcription studios here for Decca. Tunes waxed were: All Ruzzit-Buzzit (vocal by Johnny Board); Let's Pitch A Boogie-Woogie; Singin' Joe; and I'm Crying and Singing the Blues (vocal by Bob Merrill). Personnel on the date was: Al Atkinson, alto; Josh Jackson, tenor; Bob Merrill, trumpet; Gid Honore, piano; Earl Phillips, drums; and Dallas Bartley, bass.

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STRICTLY AD LIB

by THE SQUARE

Just before he went overseas with his City Slickers, Spike Jones recorded an hilarious version of *Cocktails For Two* for the Standard Radio program library. Although you may hear it on one of the 350 subscriber stations, it's a shame that the disc is not on the market because its surprise twists are funnier than Danny Kaye's *Dinah* or Teddy Powell's *Serenade To A Maid*.

Gene Krupa burned his eyes badly with a sun lamp, which handicapped his stage appearances at the Capitol . . . They threw a party for Stuff Smith's 35th birthday at the Onyx in Manhattan . . . Ernie Holst, the Stork club maestro, and his frau have called it quits . . . We were right about that Major Miller rumor. He is.

Will Harris, who used to produce for B & K, more recently has been on the William Morris staff in Chicago, has opened his own agency in the 203 North Wabash building . . . Charlie Spivak is said to be flirting with bassoons and French horns . . . Eddie Condon was fired from Nick's in the Village again the other night . . . Mercer Ellington and his wife have named their son Edward Kennedy Ellington 2nd, in honor of his grandpappy, Duke.

Mortimer Warnow, 19, son of Mark Warnow and nephew of Raymond Scott, is reported a prisoner of war in Germany. He was a waist gunner on a Fortress . . . Al (Mairzy) Trace is back at the Dixie in Gotham, to the relief of the management, who feared that his would disappear without a Trace . . . Billy Eckstine did \$30,099 at the Regal in Chi, topping Calloway's \$24,408, but not the Ink Spots.

Sally Stuart, Sammy Kaye's nifty vocalist, is posing for magazine covers between choruses . . . George Wettling the tubman fell down a flight of stairs at the Ritz theater in New York just before a recent broadcast, and split his head open. He played the one hour show despite his

Back To Rudy



Los Angeles—After being granted an uncontested divorce here last month, Bettejane Greer (above) announced a reconciliation with the mate she had just divorced, Lt. Rudy Wallace of the coast guard. "Our marriage will last forever," said Bettejane, Rudy added, "I've finally come to my senses!"—Acme Photo

injury . . . Bill and Ruth Reinhardt's pet cow, Elsie, is the most unpatriotic bovine in Virginia. She eats brown paper bags and cardboard!

Kay Kyser, after introducing his bride to the folks in Rocky Mount and checking in at Johns Hopkins for a double-check, paused for a few days in New York before returning to his radio chores . . . We ran that last issue shot of the King Sisters together just in time! Before it was off the press Donna had stepped out to meet That Bird, and Donna Wood replaced her.

Carlton Brown, who writes a piece for the *Beat* now and then, has a book coming out with Farrar & Rinehart. It is called *Brainstorm*, but is not about jazz! . . . Bill Schollenberger, of the Pennsylvania Dutch Schollenbergers, has had it legally changed to Bill Schallen . . . Last month's heat wave in Manhattan caused Donna Dae to miss a show for the first time in her eight years career . . . Paul Carley quit as Jimmy Dorsey's vocalist to take advantage of film offers at Universal and other studios.

Mixed Mob In Mad Medley



New York—Here's an unusual combination. They never played together before, and you'll probably never see them playing together again. William Bendix wields the baton for (left to right) Johnny Long, Michael O'Shea, Perry Como and Billie Rogers. Occasion was Long's opening at the Hotel New Yorker, where he remains until next month.

Wanted: Band That Won't Pull Crowd

New York—City park authorities here pulled a switch recently with the announcement that next season's Central Park Mall dances will feature lesser-known bands because this year's name crop drew too-heavy attendance.

Reason for the change, according to Park officials, is that the past season's crowds of 40,000 and 50,000 were too much for a war-time skeleton police crew to handle. Tony Pastor, for example, drew a swing fan mob of over 40,000 persons on his last Mall date and other one-nighters booked by Les Brown, Bobby Sherwood et al have attracted similarly large audiences.

Free to the general public, the Mall dates are handled through GAC and paid for by the Consolidated Edison company as a public service.

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Federal Agency Takes Ork's Bus

Los Angeles—The "Armstrong bus incident", basis for many incorrect stories, has finally been clarified to some extent. Rumor that the government had "seized a bus belonging to Armstrong" was one of the reports that grew out of the fact that some eight hours before Armstrong and his band were to leave for Oakland via a bus chartered from the Santa Fe line they were notified that the bus would not be available.

The transportation agent who arranged to charter the bus said that a federal agency had refused permission to use the bus—or had ordered it reserved for some presumably more essential purpose. The band made the trip to Oakland and back via private cars on gas said to have been issued for the purpose by local ration boards.

Armstrong was angry but made it clear that he did not believe he and his men had been made the victims of any racial discrimination. He said: "These things happen all over the country to both white and Negro bands. The whole thing is caused by lack of a clear-cut policy on the use of busses by bands. As it is, you never know just how or when you're going to get anywhere."

Horn Dogs It



Hollywood — It takes more than a busted ankle to keep Harry James from swinging that baton and blowing that horn. Following the injury, received in a baseball game, Harry climbed on the stand, cut and all, and continued to direct his band.

Fishman Starts His Own Office

Los Angeles—Ed (Tiny) Fishman, top band salesman at one time or another for all of the leading agencies and until recently in charge of coast band department of Frederick Bros., has opened his own office here to specialize in personal management. Clients are understood to be big names in field of music, radio and pictures.

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LOS ANGELES BAND BRIEFS

Palladium management, not too concerned over that heavy competition from the Dorsey Bros.' Casino Gardens, has a string of bands lined up well into next year. Henry Busse will be followed by Woody Herman, Stan Kenton, and Gene Krupa, in that order, Krupa coming in for Christmas and New Year's season.

And here's an eyebrow-raiser: The Harry James camp has opened negotiations with the Palladium for a date early next year, which could only mean that the Horn has never been sold, lock-stock and barrel, on that Casino Gardens set-up. . . . Meantime, the Dorsey Brothers have been dickering with Benny Goodman to reorganize here and make his return to the band business at their beach establishment.

Latest to pull out of the Casino Gardens set-up (where many things are going on) was Publicity Man Hal Halley, who is now producing a daily platter program for KMTR.

Bands-About-Town

The Aragon, nearest competition to the Casino Gardens, dropped name-band policy with departure of Al Donahue and now features two good local crews, new combos headed by Duke Shaffer and Jack Riley, who share the stand. . . . Zucca Brothers shuttered their Hollywood Casino, apparently aiming to put the main push behind their Casa Manana property, which, with advent Sept. 15 of Bob Willis' rustic rhythm, increased its operating schedule from three to seven nights a week. . . . Ted Lewis back on the local scene with his opening Sept. 12 at Slapsie Maxie's. . . . Henry King a good draw at the Biltmore Bowl. . . . Sonny Kendis fronting a local combo at the Troc. . . . Much bustle at Ciro's, where they are getting ready for Cugat's Sept. 26 opening.

Jive Jottings

Although there will be no conflict to speak of, it's interesting to note that Sept. 26 is also the date of Lionel Hampton's opening at the Trianon. For both Hamp and Cugat it will be the first local engagement since they hit their top strides as name attractions. Both started their musical careers here in L. A. in the days—1928-30—when Cugat

Write Right

New York — Entertainment world names are often confusing. A case in point are the singers Ella Mae Morse (famous for Cow Cow Boogie) and Una Mae Carlisle, pianist-chanteuse. The latter has a new recording called 'Tain't Yours, currently on the jukes. Seems the guy who fills the juke machine in our neighborhood bar just isn't hip; or maybe he wants to be on the safe side. Anyway, the selection chart read: 'Tain't Yours—Una Mae Morse."

Red Nichols Again Tops 'Five Pennies'

Los Angeles — Red Nichols opened here with his own band at the Hotel Hayward's new Rhythm Room on Aug. 31, re-reviving the billing under which he made platter history back in the late 'Twenties—"Red Nichols and His Five Pennies".

The present-day "Pennies" line up as follows: Milt Raskin, piano; Don Lodice, tenor; George Potter, clarinet; Gene Englund, bass; and Howard Robbins, drums. Wynne Fair, who used to sing with the late Herbie Kay and other name bands, holds the featured vocal spot. Nichols said he is making no attempt to recreate the style of any of his original "Five Pennies" platters. His present bands works largely from arrangements by Raskin and Heinle Beau.

Among those who dropped around to catch the new Nichols band and wish him good luck were many musicians who once worked with the old "Five Pennies" waxing combos and who are now located in Hollywood—among them Jimmy and Tommy Dorsey, Vic Berton, Artie Schutt, Joe Venuti.

was fiddling around the movie lots here, the Hamp was beating it out in Les Hite's band at the old Cotton Club.

Basie, who opened Sept. 7 at the Plantation Club, fairly close to the Trianon, has an edge in the box-office battle: The Plantation welcomes both white and Negro patrons—the Trianon does not welcome Negro patrons. . . . Harlan Leonard back in the Club Alabam, which re-opened after a financial phenagie of some sort.

Illinois Jacquet playing a Hollywood location with his new crew—the Swing Club, which recently passed from Billy Berg's hands to new owners. . . . Jack

Columbia Complete Staff Ork Roster

Los Angeles—Columbia is most recent of the Hollywood studios to announce completion of signing of contract staff musicians as required under agreement with AFM.

Columbia staff ork lines up as follows: strings — Dan Lube, Judith Poska, S. Guidi, Julian Brodetski, Mark Epstein and Emanuel Moss, violins; Alfred Bonvalot and Karen Tuttle, violas; Ossip Giskin and Flori Gough, cellos; Mario Campo, bass; woodwinds—Jack Klein, flute; Warren Baker, oboe; William Martinez and Howard White, clarinets; Bob Swanson, bassoon. (all play sax when required); brass—Vladimir Drucker, Frank Wooley and Joe Duroe, trumpets; Herb Taylor, Art Glinder and R. Furnas, trombones; Vic Berton, drums; Leanne Berman, piano; Lauretta McFarland, harp.

Conductors are Morris Stoloff (head of music department), Mischa Bakaleinikoff and Martin Skiles. Bakaleinikoff is also orchestra manager. He said Columbia had put up yearly guarantees ranging from the basic \$5200, required by the AFM, to \$15,000, for at least two musicians. He declined to state which ones were getting the top money but it's a good guess that one of them is Trumpeter Drucker, longtime mainstay of the brass section of the L. A. Philharmonic orchestra.

McVea, who heads a fine little jump unit at the Vinc Maur, has signed with the Reg. D. Marshall agency. . . . Bardu Ali, who has held forth for long time as band-leader and emcee at the Lincoln theater here, was slated to hold the music spot at the new downtown nitery, the Playhouse, with the Sepia Tones entertaining cocktail lounge patrons.

Notings Today

Close friends predict a re-union for Gene and Ethel Krupa when the bandleader arrives here in November. . . . Zutty Singleton is rehearsing a new band, which, rumor has it, will be heard as the featured jazz band on the Orson Welles radio show this season—if Orson Welles has a radio show this season. This if-and-when band will not contain any of the original members of the so-called "Orson Welles Jazz Band" except Zutty, a matter on which Zutty seems to be more touchy than anyone.

New York—Andy (Amor) Russell is booked for the Paramount in November to follow Frank Sinatra.

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RSAL ONE CALIFORNI



By Charles Emge

A band like Jimmy Dorsey's can pack any big theater in the U. S. and keep the audience more than happy without half trying for from 40 minutes to an hour. Audiences attracted to MGM's Abbott & Costello starrer, *Lost in a Harem*, will be attracted in a large measure by the heavy billing given Jimmy Dorsey and His Orchestra.

They will see and hear the Jimmy Dorsey band in one specialty, the "novelty swing" arrangement, *John Silver*; they will hear the Jimmy Dorsey band—if they listen closely—as the unseen accompaniment for a song by Marilyn Maxwell; they will see Jimmy and his boys in a few brief shots dressed in funny hats and costumes.

There we have the sum total of Jimmy Dorsey's contributions to *Lost in a Harem* as it came out of the cutting room.

It seems to us that a picture that needed bolstering as much as this one does—it's pretty hard for even a great, natural clown like Lou Costello to carry an entire picture—certainly could have benefited by, say two more good band numbers from the J. Dorsey repertoire.

How about it, loyal reader?

In *Summer Storm* (George Sanders, Linda Darnell,) *Angelus Pictures*, an independent, has turned out one of the finest pictures of the year. And, as usual, we have to find fault with something. It's the sequence in which Sanders, drunk and disgusted with having made a mess of his life, grabs a wench about the waist and breaks out with what is supposed to be a wild and tottery rendition of a song. The voice is really Sanders' (he got his start in English musical comedies). Our kick is that both the voice and the recording are too good. They pre-recorded the song, instead of recording it on the set as they record dialogue. The pre-recording method achieves better musical quality—but in this case the better musical quality meant nothing. And Sanders, instead of sounding like a man who has just discovered that he is a dis-solute bum, sounds like a tank town opera singer rehearsing for his big moment at a church social.

Lot Lingo

The King Sisters completed their recordings for the sound track of MGM's *Thrill of a Romance* just as Donna King went into temporary professional retirement to await the old bird. When their sequences are photographed, Donna will be replaced by 13-year-old Sister Marilyn King, who resembles Donna so much that very few people will even notice it . . . Benny Goodman is working on 20th-Fox to make his third picture there a bona fide Goodman biography . . . In the current Hunt Stromberg production *Guest in the House* Ann Baxter enacts a character familiar to many musicians—the gal whose knowledge of so-called "classical music" begins and ends with Liszt's *Liebestraum*. In the picture she drives people nuts by playing a record of it over and over again.

Deanna Durbin's next (she's just completed *Can't Help Singing*, with original songs by Jerome Kern) will be something called *Opera*. The script has just been accepted . . . Bob Mohr, the Hollywood band-leader, writes us that he thinks Fred MacMurray did his own recording for that tenor sax bit in *And the Angels Sing*, adding that it certainly didn't sound like Vido Musso! And we agree on that point . . . Morton Gould's first musical job for the Charles R. Rogers production, *High Among the Stars*, in which he will also enact the screen role of a con-

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ductor and composer, was to concoct the music for a complete operetta which will be used in, or rather with-in, the picture itself, for which he is also writing the songs and score.

Bobby Worth, composer of the current hit *Fellow on a Furlough*, follows in the footsteps of Song-writer Hoagy Carmichael by becoming an actor. Bobby makes his screen debut in a supporting role in Uni's *Swingaroo Sweet-hearts* . . . Maurice Rocco, nite club pianist and entertainer who made his film entry in Paramount's *Incendiary Blond*, tagged for a stint in *Duffy's Tavern* on the same lot . . . MGM is dickering with RKO to get Frank Sinatra's contract. Singer is working at MGM on a two-picture loan-out at present.

Turhan Bey will have a very pleasing baritone voice in Universal's *Bowery to Broadway*, another backstage "cavalcade of song" epic due for release soon. The voice is that of Lee Sweetland, familiar to radio audiences. We traced down some other vocal doubles in the same picture. They are: Doreen Triton, singing for Louise Allbritton; Judy Matson, for Evelyn Ankers; Dorothy Compton, for Rosemary De Camp.

Jimmy Dorseyites Lost In Harem, It Says Here



Hollywood—Perhaps you can't even recognize Jimmy Dorsey, to say nothing of his musicians, but this is the scene from MGM's Abbott & Costello film, *Lost in a Harem*, which Charles Emge discusses in

his "On the Beat" column in this issue. Charlie says the Dorsey band wore too many funny clothes like this—didn't play enough music in the picture.

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LOS ANGELES, CALIF.

Buck Ram Gains As Music Figure

New York—After almost ten years of arranging for name bands, Buck Ram is grabbing attention as a songwriter and leader of a small jam combo for recording dates. Ram, who penned *I'll Be Home For Christmas*, has just finished *Twilight Time* and *I'm Getting Mighty Lonesome For You*. He is currently working on the new musical arrangements for the Versailles' winter revue, together with Hal Kanner.

Ram is readying for a second recording date with his own pickup band for Savoy.

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Sweet Georgia Brown
Blue Note 34

This twelve-inch platter gets my vote as the disc of the month. *Sugar Foot* is taken at a perfect tempo, slower and more effective than Muggsy's famous version. It opens with some well integrated ensemble work, led by Kaminsky's magnificent horn. Hall takes the familiar clarinet chorus to stop-time background, leading into some more ensemble featuring Max and Ed and Dickenson. Vic gets off with some gutty trombone while Art's piano backs him up solidly. Then Max plays the great Oliver-Armstrong solo, rough, biting, crisp and sharp. Hodes comes in for a typical chorus, followed by Weiss on bass with Shirley's guitar for support. From there on it's ensemble all the way, broken only by a wonderful Wetling-like drum break by Danny Alvin. The reverse, taken at a nice bounce, opens with some fine Kaminsky-driven ensemble. Dickenson solos with great invention, and Hall as brilliantly as ever. Max then plays one of his splendid, straightforward choruses. Hodes gets excellent backing from Alvin. The ensemble rides it out with a rock and a roll, urged on by Max's trumpet and stimulated further by Alvin's drums. This record certainly demonstrates the rapport that can be established be-

Jordan And Crosby Waxing



Hollywood—Just before he took off for his jaunt to Europe, Bing Crosby spent three hours in the Decca studios here, waxing four sides with Louis Jordan and his hot little combo. Two of them, *My Baby Said Yes* and *Your Sox Don't Match*, are said to be killers.

tween the best white and colored jazzmen!

DE PARIS BROTHERS

Black And Blue
I've Found A New Baby
Commodore 552

Wilbur opens the first side with a trombone solo of intense feeling, interrupted at the bridge by the Wilsonian piano of Clyde Hart, returning again to finish the chorus in an amazing fashion. Ed Hall gets very lyrical during his solo, and Sidney's trumpet sings out wonderfully. The closing ensemble is essentially coherent and co-ordinated, very appropriate and moving. The backing is taken at a break-neck tempo, opening with some exceptional ensemble and passing on to a tasty chorus by brother Sidney. Hall, as always, is in excellent form. Brother Wilbur's trombone is surprisingly agile. Hart's piano is something of a letdown, but Sidney saves

the side by coming back with the most fluent work he has ever cut. He goes on and on, finishing with a coda equally flashy and fitting.

EDDIE CONDON

Back In Your Own Back Yard
All The Wrongs You've Done To Me
Commodore 551

Back Yard, played at a jump tempo, begins with an ensemble dominated by McGarrity's fine trombone. Russell's clarinet takes the next chorus to the bridge, from which point Lou finishes it out in fine style. Kaminsky takes the next on to the bridge, blowing in typical fashion, and gives way to the ensemble which rides it out all the way. Wetling's backing is superb and his break super. The reverse is taken as a drag, opening with a Kaminsky pick-up and moving into some great ensemble work. McGarrity solos with much feeling, the deep blues, plaintive and nostalgic.

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VIC DICKENSON	Trombone	ARTHUR SHIRLEY	Guitar
EDMOND HALL	Clarinet	SID WEISS	Bass
DANNY ALVIN			

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ONE DOLLAR

Max, sent by a break from George, comes through with a solo of tremendous restraint. Pee-wee's chorus is characteristic. The ensemble ride-out is forceful and climactic, impelled by Kaminsky's lead. Condon, Casey, Wetling and Schroeder make up the inspiring rhythm section responsible for much of this disc's energy and lift.

Swing

ART TATUM

Dark Eyes
The Man I Love

Body and Soul
I Know That You Know

Flying Home

On The Sunny Side Of The Street
Comet 1, 2, & 3

These six twelve-inch sides are, unfortunately, rather badly recorded. Nevertheless, Tatum and Tiny Grimes and Slam Stewart have plenty to say! *Dark Eyes* opens with some slow-tempo work by Art, then goes quickly into a jumpy tempo. Art takes three choruses, Tiny one of his single-string solos, Slam bowing one with a Russian accent. Art then adds some riffs on the theme and finishes the side out. *The Man I Love* receives nice treatment. Art introduces the Green evergreen, followed by Tiny and then by Slam. Art jumps a chorus and finally slows down for the ending. On *I Know*, Art gets going like mad and takes three straight choruses. Tiny comes in, then Slam, then Tatum for two more. The Goodman-Hampton opus features some screwy ensemble stuff plus some of the most knocked-out work Art has yet waxed. *Sunny Side* (Modulate to Page 9)

BEST TUNES of ALL by Jux

Pinetop's Boogie Woogie

More than any other pianist, I suppose, Smith was responsible for the belated boogie boom that was only inaugurated just as the thirties were fast becoming ancient history. Although Pinetop himself never lived to see the tremendous popularity of his contribution, several of his best friends and favorite pupils have had a hand in perpetuating the real boogie. Eight to the bar has finally grown into a tradition, but of all boogie woogie numbers Pinetop's original composition still remains the finest. No other version quite equals his own for interpretation, subtlety and power. In the Johnson, Brown, Hill and Segar renditions one can hear the improvised variations offered by a first-class, a second-class, a third-class and a fourth-class pianist respectively. Jordan's gives an idea of how Pinetop's magnum opus can be performed by a small band, while Dorsey's indicates what a full-sized orchestra can do with the number. The Ammons and Lofton discs, though very different from each other, both furnish excellent work in the true boogie idiom.

Available:

Cleo Brown, Decca 3386 (Decca 477); Tommy Dorsey, Victor 26054; Honey Hill, Decca 7604; James P. Johnson, Blue Note 26; Louis Jordan, Decca 8525; Charlie Segar, Decca 7075; Pinetop Smith, Brunswick 80008 (Vocalion 1245, United Hot Clubs Of America 113).

Unavailable:

Albert Ammons, Solo Art 12001; Cripple Clarence Lofton, Solo Art 12009.



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Diggin' The Discs - Jax

(Jumped from Page 8)

opens with Art's piano, goes on with Grimes' guitar, continues with Stewart's bass, and concludes with some more Tatum. Interpolations of all sorts fill, and frequently mar, these discs. On the first side Art uses a snatch from *Ebony Rhapsody*, on the second from *Goodbye Forever*, on the third from *Where Oh Where Has My Little Dog Gone* and from *Humoresque*, on the fourth from *Rhapsody In Blue*, on the fifth from *Rhapsody In Blue* and from *Martha* and from *Rockin' In Rhythm* and from *Ol' Man River*. Grimes uses phrases throughout from *Rhapsody* and *Yuba Played His Tuba* and *I Don't Want To Set The World On Fire* and *Yes We Have No Bananas* and *Small Fry*. Even Stewart uses *Ebony Rhapsody* at one point, although he doesn't favor this habit quite so much as the others.

COZY COLE

Jericho
Nice And Cozy
Jersey Jump-Off
On The Sunny Side Of The Street
Savoy 502 & 519

Jericho is a good jump arrangement of this traditional number and features Wright's trumpet, Coniff's trombone, Webster's sax, Guarneri's piano, and Walters' guitar. The reverse spots some good solos, especially the Cozy chorus near the end. *Jersey* has quite a different personnel, with Barefield and Hawkins and Thomas on saxes, Berry on trumpet. Sid Weiss takes over the bass from Billy Taylor, while Cole and Guarneri remain. Like the first two sides, *Jersey* bounces along very nicely and politely. *Sunny Side* is, however, by far the best of the four numbers. It is practically another saxophone concerto of, by, and for Coleman Hawkins. The Bean really lets himself go on this one. The result is another *Body And Soul*! If the Hawk gets overlush in spots, in others he plays in a manner that some have been able to approximate but none to match. At his best, as he is here, Coleman is still the King!

Dance

EDDY HOWARD

Forget-Me-Nots In Your Eyes
Come Out Come Out Wherever You Are
Since You Went Away
I Can't Help It If I Love You
Feature 1003 & 1004

Eddy sings everything but *Come Out*, which is handled by Roy Bast. *Since You Went Away*, the title-song of a new pic,

SITTIN' IN



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Away with cares! The job of jobs
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The boys are made—they are indeed—
The hall's signed them for chicken feed! —gbb

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should be the best bet here. The orch performs in a creditable, if not quite brilliant, fashion.

JIMMY DORSEY

Two Again
An Hour Never Passes
Decca 18616

Jimmy is still on a strictly commercial kick, which is also strictly his own business for that matter. Gladys Tell sings the second side, Paul Carley the first. J. D. could blow more alto without doing his discs any damage.

Vocal

UNA MAE CARLISLE

'Tain't Yours
Without You Baby
Beacon 7170

Una Mae wrote both tunes, sings them both here and plays some piano besides. She's quite a talented gal, also about the most attractive competitor Lena Horne has! Miss Carlisle has had the good sense to surround herself with fine musicians, Bud

Johnson on tenor, Shadow Wilson on drums, Basie Robinson on bass, Ray Nance on trumpet, Snags Allen on guitar. The first side jumps well, the second creates the mood Una Mae desires.

BING CROSBY-ANDREWS SISTERS

Is You Is Or Is You Ain't
Hot Time In The Town Of Berlin
Decca 23350

The Groaner really sends himself on the Louis Jordan number, singing something mighty close to the jazz he used to sing. The only thing I can say for the second side is that it was written by that fine pianist, Sgt. Joe Bushkin, with the help of Pvt. John DeVries. Vic Schoen's background is as suitable as ever.

DICK HAYMES-HELEN FORREST

Together
It Had To Be You
Decca 23349

The first side is an old favorite that has been revived for *Since You Went Away*, the second an-

other standard featured in *Show Business*. Dick will please the fem listeners, Helen the males. It's a good thing that one sings alone, then the other, rather than both at once. Victor Young provides the accompaniment.

Novelty

BARRY SISTERS

Babylon
My Mama Told Me
Kotareena
Don't Keep Me Guessing
Hit 7103 & 7104

All four tunes were composed by Loman and Meade, and all four are clever. Cutest of all is the *Mama* number, but I prefer *Babylon*. *Kotareena* is a rumba. The Barry Sisters get nice backing here.

VINCENT LOPEZ

If I Were The Moon
Pretty Kitty Blue Eyes
National 7004

Bruce Hayes sings and whistles the first side, sings the second. *Kitty*, a good novelty number,

Hoagy Records On New Label

Los Angeles — Hoagy Carmichael waxed four of his original tunes with a band of all-stars at the American recording studios here. The personnel of the band, which was headed by trumpeter Billy May, included: Eddie Miller, Jack Mayhew and Heinle Beau, reeds; Joe Howard, Gus Mayhew and Bert Johnson, trombones; Phil Stephens, bass; Paul Giles and Steady Nelson, trumpets; Barney Kessel, guitar; and Hoagy's piano. The Carmichael tunes recorded were: *Twenty Two Miles From Town*; *Don't Leave Me, Daddy*; *Land of No Goodbyes*; and *Vine St. Parade*.

Los Angeles—Hoagy Carmichael has been notified that his song, *Chimes of Indiana*, has been made official anthem of Indiana U., his alma mater. receives its best treatment to date in this Lopez rendition. LOPEZ is definitely SPEAKING again!

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Those Wild Rumors Are Boomerangs!

Just the other day we were playing a recent Victor release of a platter waxed by the late Fats Waller. Incidentally, this seemed to us to be the most typical of any of the records that have been re-issued since the regrettable passing of "the harmful little armful".

It was not the number itself, nor the fine recording by this entertaining pianist and singer, but rather the title of the side that started this trend of thought. *It's A Sin To Tell A Lie*, was the title.

We were reminded, even amid chuckles over the humorous treatment which Fats always gave to his lyrics, of the scurrilous story about a girl singer which recently spread like wildfire from coast to coast, with a variation of detail according to the time and place in which you heard it.

The so-called "underground" in the band business is an amazing thing. Something which happens on the q.t. in Los Angeles tonight frequently is common knowledge in New York tomorrow, though no newspapers nor news services spread the fact.

Letters from one cat to a pal in another band, telegrams, or phone calls from a leader or musician to his wife or sweetheart a thousand miles away all help to pass along information. Much of it is fact. Too much of it is rumor.

Dance bands travel from coast to coast, dig happenings in many cities, run across buddies from other orks on this one-nighter or that theater date—and usually talk shop.

If it is strictly shop talk, more help than harm is done in the majority of cases. The word that so-and-so is cutting out from a certain band frequently brings him a phoned or wired offer from another leader before his notice has elapsed.

But human nature is peculiar and too many characters in the band business would rather dish the dirt than to confine themselves to a discussion of actual news of the industry. And that doesn't just go for sidemen and vocalists. Plenty of leaders and office executives are guilty, too.

So they tell the titillating tale of the canary who got so confused with her cues that the brass section, the reed section and part of the rhythm section got the wrong answers—before she remembered the right one! Or the latest scandal about the name leader who tried to set the lights and spots for his recent theater engagement—and discovered for the first time that he was color blind!

It's a sin to tell a lie about anyone—whether the victim is a member of your own profession or not, and regardless of whether you made up the lie in the first place. And if that's a sin, to aid in spreading vile, vicious and utterly false rumors about anyone who earns his living in the same field that pays you your weekly salary is sheer insanity!

Button up your lip or seek comfort in the nifty portion of philosophy from which Hemingway snagged the title for his last one: "Ask not for whom the bell tolls, you jerk, it tolls for thee!" (The italics are ours).

G. I. Maestro



The sun-tanned batoneer shown above is Pfc. Jack Reed, who fronts the army ork which accompanies the *Stars and Gripes* show in its tour of the South Pacific battle area. Included in the band's personnel are: Bill Dressler, tenor from Eddie DeLange; Lowell Stickelman, trumpet with Station KSO studio band in Des Moines; and Nick Etzi, bass with Shep Fields and Berigan.

Good Deal

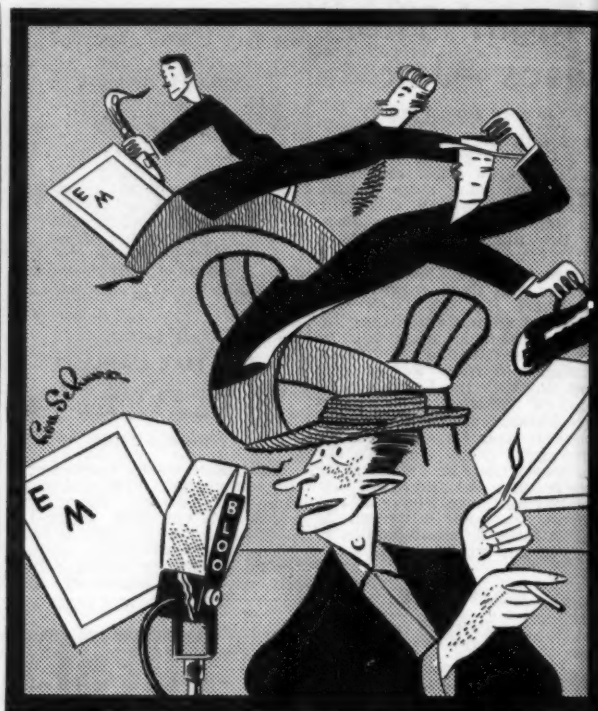


New York—Karole Singer, vocalist with Vincent Lopez at the Hotel Taft, also is star of the *Gloom Dodgers* show on radio station WHN. What was that crack about television, chum? Repeat it here.

Band Hero



New York — Johnny (The Shadow) Torres is the hero of the Boyd Raeburn band, since he donned the fireman's garb above and salvaged all of the instruments but the bull fiddle when Palisades Park burned last month.



"And so—reluctantly we come to the end of another program—"

RAGTIME MARCHES ON

NEW NUMBERS

MARCELLINO—A daughter to Mr. and Mrs. Mussy Marcellino, Aug. 28, in Hollywood, Cal. Father is west coast band leader.
ELLINGTON—A son, Edward Kennedy, to Pfc. and Mrs. Mercer Ellington, recently. Father is son of Duke Ellington.
HYDE—A son to Mr. and Mrs. John Hyde, Aug. 20, in Hollywood, Cal. Father is executive of William Morris Agency.
TALENT—A son to Mr. and Mrs. Ziggy Talent, Aug. 28, in New York. Father is comedy singer-saxist, formerly with Vaughn Monroe.
CHARLES—A daughter to Mr. and Mrs. Joseph Charles, Aug. 8, in Philadelphia. Father is known as Joel Charles, Philadelphia band leader and booker.

TIED NOTES

LOPEZ-VOLGER—Cpl. Arthur Lopez, former member of Dick Rogers orchestra, to Blake Volger, June 9, in Greensboro, N. C.
MOSES-SLYMAN—Al Moses, member of Tommy Carlyn band, to Margaret Slyman, Aug. 19, in Pittsburgh.
HOFFMAN-DAY—Lt. (jg) Charles Hoffman to Arlene Day, vocalist with Tommy Carlyn band, Aug. 18, in Pittsburgh.
SHAPIRO-FIREMAN—Cpl. Harold Shapiro to Elaine Fireman, known as Elaine Beverly, vocalist with Maurice Spitalny, July 23, in Pittsburgh.

FINAL BAR

KORNHEISER—Rose Kornheiser, 54, wife of Phil Kornheiser, head of exploitation department for Robbins Music, and mother of Sid Kornheiser of Famous Music, Aug. 20, in New York.
SPENCER—Herbert Spencer, 66, songwriter and arranger, formerly associated with Witmark Music and Jerome Kern, Aug. 28, in St. Louis.
SAMETINI—Leon Sametini, 53, head of violin department of Chicago Musical College and former concertmaster on WGN, Chicago, Aug. 20, in Chicago.
SCHULZ—Leo Schulz, 79, former cellist of the New York Philharmonic-Symphony Society Orchestra, Aug. 12, in La Cresenta, Cal.
REID—James G. Reid, 59, Toronto musician and former president of Toronto Musicians' Union, Aug. 17, Huntsville, Ont.
KIRK—William Kirk, 34 trumpeter with Craig Lindsey's orchestra, electrocuted in an industrial firm accident, Aug. 20, in Niagara Falls, Ont.

WHERE IS?

CLINT NEAGLEY, alto saxist, formerly with Les Brown.
JIMMY BRIGGS, trumpeter
EDDIE KANE, baritone saxist, formerly with Teddy Powell

WE FOUND

FRANK PAINE, now with Dean Hudson
CHUCK SUKMAN, now Pfc., A.S.N. 35143256, 69th Division Band, A.P.O. 417, Camp Shelby, Miss.
STANLEY KAYE, now Pfc. Stanley Kaye, Co. H, 15th A.S.F.T.R., Camp Lee, Va.
JOE DENTON, still with Don Kaye
JIMMY SULLIVAN, now Virgil M. Collier, Ft. C. U.S.N.R., Kodiak, Alaska.

CHORDS AND DISCORDS

Limey's Lament

Lincoln, England

Dear Sir,
I hope you Americans realize how fortunate you are in having access to the many fine jazz recordings which are being issued. After reading "Jax's" comments on records being released, my only comment is: I wish they would issue those discs over here. The only bashes that Goodman, Shaw and Basie throw at us, although lately we have been getting things like "Cow-Cow" Dayenport's *Don't You Loudmouth Me* and other small jazz groups, with some fine Cab Calloway sides, featuring Hilton Jefferson and Chu Berry.
The only time we hear any real jazz discs is when some American friend mails a parcel of select platters to us. We rely on our own jazz groups, such as Vic Lewis, Jack Parnell and George Chisholm to keep us alive.
W. G. Horned

The Navy Boy

Memphis, Tenn.

Dear "Down Beat,"
Noticed where you are looking for Harry Babbitt, formerly with Kay Kyser, in your "where is" column. I couldn't give you his present location as of now, but I finished boot camp with him at San Diego, California, in July. He's a fine lad and the boys really appreciated him getting up and giving out with the vocals, when he was probably as tired as we were.

S2/c Bob Dewar Jr.

Glad to Know It

New York—The secret is out! Now it can be told! The name of Popsie, popular band boy with Woody Herman, really means "Shut up!"
Popsie, a lad of Greek extraction, was working at the Arrowhead Inn several years ago and making more noise than suited the Greek waiters so they began hollering "Popsie vreh!" at him. Roughly translated that means "shut up!" or "pipe down!" or "cease the noise!" So handsomen began calling him "Popsie" and the name stuck. His real tag is William.

A COLUMN FOR RECORD COLLECTORS.....
THE HOT BOX
By GEORGE HOEFER, Jr.

The Memphis Night Hawk-Alabama Rascal records have attained considerable importance as collector's items in the last year and a half. However, the exact personnel remains unknown. The *Hot Box* first mentioned these sides, which appeared on the Vocalion label, on June 15, 1942. Later in *Jazz* magazine William Love featured the sides in his *Collectors' Corner* column of Vol. 1, No. 7.

In June 1943, George Avakian did further research at Columbia regarding the sides. Through the courtesy of Ensign William Love the additional facts are turned over to the *Hot Box* for publication. The data checked by Avakian at Columbia revealed the records were made between March 29, 1932, and April 1, 1932, apparently by a colored Chicago group organized by Lester Melrose. Complete known discography follows:

Master Number Selection	Label & Record Number	Remarks
11613-2 Georgia Crind	Oriole 8136, Romeo 5136	
11613 Slow Drag Blues		Probably never issued
11614 Baby If You Can't Do Better		Probably never issued
11615-1 Shanghai Honeydew	Vocalion 2593	
11616 Beedle Um Bum		Probably never issued
11618-2 Biscuit Roller	Vocalion 1744	
11619-1 Rakus Juice Shuffle	Oriole 8136	
11620 & 19995 Dirty Daze's Cousin	Melotone 7-01-63	Released Dec. 1936
11621 & 20000 Nancy Jane	Melotone 7-01-63	Released Dec. 1936
11622-2 Kentucky Jockey Blues	(Jockey Stamp)	Melo 12489, Voc 1736 and Perfect 0240
11623-1 Wild Man Stomp	Vocalion 2593	
11624 M & O Blues		Probably never issued
11627-2 Come On In Baby	Vocalion 1744	
11628-2 Stomp That Thing	Melotone 12689	
11629 Endurance Stomp	Romeo 5137	
11633-1 Sweet Feet	Vocalion 1736	
11634 Weary Way Blues		Probably never issued

Instrumentation on the above sides is piano, washboard, clarinet, bass, drums, trombone, trumpet, tenor sax and guitar. The two sides issued in 1936 have a change in master numbers indicating a dubbing of the old masters or more correctly dubbing of a test made from the original master, according to Avakian. Reason being the record was intended for the coin machine trade and the first mas-

ter did not have a lead-in groove. The sides on the Vocalion label were issued under the title Memphis Night Hawks while all the others came out as the Alabama Rascals. It has been established that the piano was not played by Frank Melrose.

JAZZ ON RECORDS: Featheringill presents some more originals on Session. The Art Hodes Trio consisting of Milt Mezzrow—clar., Danny Alvin—drums and Hodes—piano recorded four sides in New York City on March 15, 1944. Session 10-007 *Feather's Lament* and *Mezzin' Around*, Session 10-008 *Milk For Mezz* and *Really The Blues*. Aside from plugging Leonard Feather and Mezz Mezzrow, these three Hodes tunes have little else to offer. Art's piano is the whole show and his unique blues style is on the wax. Danny Alvin who drummed for years for the clammy Wayne King orchestra plays an old style jazz drum. Mezzrow hasn't been playing very frequently in the last few years and these sides bear it out. Best side is *Really The Blues* which tends to hold together. Otherwise I only like the excerpts of Hodes piano. The ten and twelve in front of the Session record numbers indicate the size.

Session also is currently re-

Pilots' Pin-Up



Omaha—Several bomber and fighter pilots selected Dolly Fry, singer with the Paul Moorhead band at the Hotel Paxton here, as their pin-up fave and asked for a pin-up pose. This was the response.

leasing four sides by the Session Six recorded in Chicago April 2, 1944. Personnel: Jesse Miller—trumpet, Eddie Johnson—tenor, Nat Jones—alto, Jimmy Jones—piano, John Levy—bass and Alvin Burroughs—drums. These are by young Chicago musicians, all of them promising. Session 12-008 *Big Oaks* & *I Wished On The Moon*, Session 12-009 *In The Act* & *Yesterdays*. The best jazz is on the two originals. *Big Oaks* is a riff performance with copious

solos including a fine bass interlude by Levy. *In The Act* is dedicated to a recent editorial in the *Beat* and the musicians are pleading to have their wares heard. They deserve recognition especially Miller, Johnson and Levy who are the stars on the date. The two popular tune sides are in slow tempo with Johnson's tenor work on *Yesterdays* outstanding.

ODDS & ENDS: "The Chicago saxist, Stump Evans, who died many years ago was ten years ahead of his time," according to Ralph Brown, the alto leader of The Blue Rhythm Trio at the Band Box in Chicago. Evans was originally from Kansas City and Brown first knew him in 1926 when they worked together in the Windy City. Stump could play each member of the sax family equally well.

Roy Palmer, New Orleans trombonist has given up music entirely and is working at the American Maise Products plant south of Chicago.

John Steiner forwards the information on the Tony Parenti clarinet solo on Cameo mentioned in the *Box* August 15. *Old Man Rhythm* (18744-5) on Cameo 0180 by Tony Parenti, clarinet virtuoso with piano. The tune was written by Parenti.

B. T. Doane of Washington found an interesting Jimmie Noone test record. The tune is *St. Louis Blues* and the number C3005a was scratched in the wax. Noone's name is on the plate which is a commercial test with no label. This side is not listed anywhere.

The Jazz Man Record Shop in Hollywood, Marilli Stuart proprietress, has moved to 1221 Vine St., Hollywood 38, Calif.

Charles Masters' Orchestra
Currently featured at
ROCK VIEW HOUSE
Montague, N. J.
P. O. Port Jervis, New York

Leaders Act As Good Samaritans

New York—Not all bandleaders are jealous of each other's success. When Billy Eckstine's band was being organized, friends of the leader, like Count Basie, Georgie Auld and Boyd Raeburn, offered him the use of their music scores until Billy could build his own.

Recently Raeburn lost all his orchestrations in a fire at Pallsades Park and wired Eckstine for help. Not only did Eckstine return the arrangements that Boyd had let him use, but he threw in a bunch of his own new ones as well.

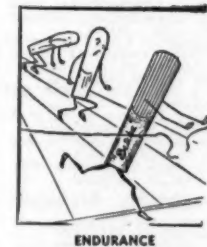
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- *Cloomy Sunday: Don't Fall Asleep*—Artie Shaw—52c
- *Lonesome Tag Blues: More Tortilla In A Flat*—Eddie Condon & Orch.—\$1.50
- *Good Jelly Blues: I Stay In The Mood For You*—Billy Eckstine Orch.—\$1.05
- *Little Brown Jug: Moonlight Serenade*—G. Miller—52c
- *Central Ave. Breakdown: Jack The Bellboy*—L. Hampton—52c
- *Flying Home: On The Sunny Side Of The Street*—Art Tatum Trio—\$1.58
- *The Lion And The Lamb: Three Keyboards*—J. Stacy, J. Buskin, G. Wetling—\$1.05
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- *Dr. Livingstone, I Presume: When The Quail Come Back To San Quentin*—A. Shaw and His Gramercy 5—52c
- *Rainbow Mist: Woody'n You*—C. Hawkins—\$1.05
- *Boogie Woogie: Weary Blues*—T. Dorsey—52c
- *St. Louis Blues: Falling Leaves*—M. Williams and Her Chosen 5—\$1.05
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- *Body And Soul: I Know That You Know—Art Tatum Trio*—\$1.58
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- *Mimie The Mocher (Theme)*—Cab Calloway—75c
- *Quiet Please: Squeeze Me—All Stars*—\$1.05
- *Where Has My Little Dog Gone: Autumn Nocturne*—Claude Thornhill & Orch.—52c
- *Here We Go Again*—G. Miller—52c
- *Basket Weaver Man*—G. Miller—52c
- *Sing Sing (part 1 & 2)*—B. Goodman—52c
- *Rainbow Rhapsody*—G. Miller—52c
- *Any Ole Time*—A. Shaw—52c
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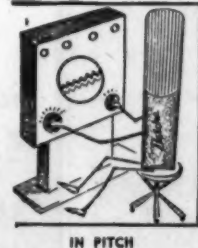
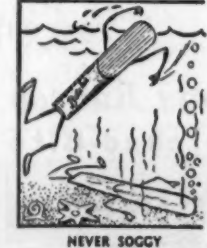
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THE RECORD CHANGER
FAIRFAX, VIRGINIA



Marylin Duke, Vaughn Monroe vocalist, has turned songwriter. She has collaborated with Teri Josefovits, writer of *I Only Have Eyes For You*, on *I'll Love You Forever*. Tune will be featured by Monroe's band . . . Phil Moore's tune, *I Want To See My Baby*, published by Santly-Joy, should make the sheets with the greatest of ease . . . Robbins Music is bringing out maestro George Paxton's original *Four O'Clock Jump*.

Shapiro, Bernstein firm is pushing *Dance With A Dolly* (With A Hole In Her Stockin'), written by Terry Shand, Jimmy Eaton and Mickey Leader. Tune has been recorded on Bluebird by Tony Pastor . . . Famous Music has *When Our Hearts Were Young And Gay*, composed by Kermit Goell and Ted Grouya, from the pic *Our Hearts Were Young And Gay* . . . Beloved (Aloha-Nui-Ia), a Ted Koehler and Burton Lane number, featured by Dorothy Lamour in the film *Rain*.

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bow Island, is on the Paramount list . . . Harriette Smith switched from Southern Music to Chelsea Music in Chicago and is working on *I Don't Want To Love You* . . . Joe Whelan is now professional manager of E. B. Marks' Chicago office. Firm is plugging *What A Difference A Day Made*.

New on the Irving Berlin list are *Open Up That Door* (And Let Me In) by Sam Stept and Stanley Adams, and *Tonight, Tomorrow and After That*, by Buddy Kaye and Howard Steiner . . . Sgt. Tony Sacco and Sgt. Geo. DeLorenzo have penned *My Man With a European Tan*, featured in the *Stars and Gripes* revue of the 21st Special Service Company . . . Tin Pan Alley Publications have a new novelty song, *Buzz, Buzz, Buzz*, by Walter Zmetronak and Lew Tobin . . . Carl Fischer, Inc. is publishing *Ode To The Statue of Liberty*, written by Roland Roderick Rains, Walter Aschenbrenner and Frances Harley.

Barnhart Publications' newest is *Tennessee Woogie* by Bernice Crutchfield and Roscoe Barnhart . . . Nordyke Publishing Co., Hollywood, have *Little Curly Head* by Samuel S. Brown, *Our Love Will Live On Eternal*, by Warner Jackson, Jr., and Cliff Dixon, and *While We Sing* by Warner Jackson, Jr. and Cliff Dixon . . . Ray Meany has purchased a building in San Francisco for his Golden Gate Publications.

Dick Haymes Renewed

Dick Haymes, who was signed by Auto-Lite to headline their airshow as a summer replacement for the Ronald Colman dramatic series, *Everything for the Boys*, has received new pact making him the regular feature this fall. Gordon Jenkins will continue to handle the baton.

'Here I Am', Writes Tony Sacco



Chicago — A recent query in the *Beat's* "Where Is?" column brought a letter and the above photo from Sgt. Tony Sacco, formerly with Red Nichols, Eric Madriguera, Joe Venuti and Hildegard. Tony is somewhere in Italy, and in very good company, too, with Marlene Dietrich here. He is a member of the *Stars and Gripes* cast and has written several new numbers, one of which, *Mail Call*, Marlene brought back to the states with her.

Buddy's Busted Heart Provokes GI's Song

With the 15th Army Air Force in Italy—It took a buddy's broken heart over a girl friend who jilted him to inspire Cpl. Casimer D. Borkowicz, 27, an aviation mechanic, to write *For One Moment*, a tune which has recently been plugged by Dinah Shore.

Borkowicz was a mail clerk at the Portland (Ore.) army air base when one of his friends told him that his girl had broken their engagement. His buddy told the Chicago mechanic that he would give anything to be with

Novice Songwriters May Yet Get Notice

New York—One of the major complaints against the big song publishing firms is that they pay little or no attention to the compositions of amateur tunesmiths. Now, according to Jack Lait, columnist for the *NY Mirror*, that situation will soon be changed.

Miss Ethel Page, exec of the Frieda Fishbein literary agency, has volunteered to form an organization for the hopeful songwriters and act as an agent for them in getting into the important music houses. Miss Page asked for the job after reading an account of the amateurs' plight in a Lait column.

Three Is No Crowd Doing The 'Memphis'

New York—As part of a promotion campaign for her tune, *Memphis Shuffle*, Evelyn Chase has arranged a dedication to and acknowledgement by Mayor Walter Chander of Memphis.

Gag that is reported to have intrigued hizzoner is that the *Shuffle*, as a dance step, can be performed by a threesome—two gals and one guy. He's said to regard it as a great step forward in relieving the manpower shortage.

Sam Michelson and Dan Franklin are co-writers with Miss Chase. Arthur Murray arranged the dance steps and Dawson Music is the publisher.

Los Angeles—Hoagy Carmichael, currently headlining his own airshow on Mutual, has joined the musicians' union here. Songwriter-pianist was required to carry AFM card in order to do instrumental bits on program.

his former sweetheart for just one moment. Borkowicz wrote the song and the girl was so impressed that she took back his friend's ring and they married.

When he was shipped overseas, Borkowicz forgot about the song until his cousin, Pvt. Joe Wacławski, visited his Chicago home and took back *For One Moment* to the marine base at San Diego, where Wacławski was playing piano in Dick Jurgens' service band. Cpl. Borkowicz received a letter from Dinah Shore recently, requesting a copy of his song.

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—gbb

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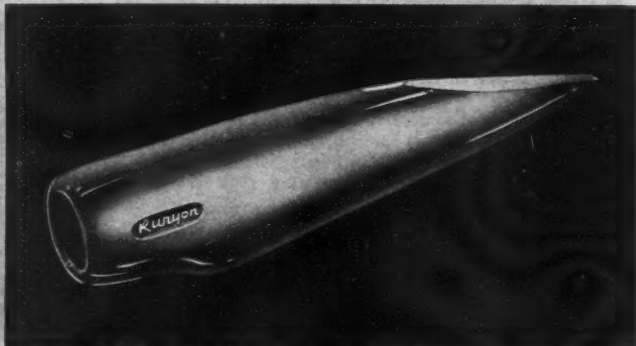
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RAVINGS at REVENUE By "SARJ"

Convalescing veterans at DeShon General Hospital, Butler, Pa., recently jumped to the Camp Sibert, (Ala.) band, which musters a number of name sidemen. Pvt. Eddie Kusby, (Whiteman), trombone; Pvt. Davy Edelman, (BG and Lopez) alto; and Melv Weschler (Krupa and Lyman) piano. Specialties for this crew are worked up by Bill Finnegan, ex-Miller and T. Dorsey scripter.

Cpl. Bob Howland and his brother, George, both of Madison, have received commendation from the Russian government for their new tune, *You Can Bet On A Yank*, recently featured on the Sealtest radio show. . . . Lieut. Lloyd H. Gilliom, ex-Sammy Kaye trumpet, was leading the marine pack across the rugged terrain of Guam. He explains his agility by recalling the days when he climbed the back stairs of theaters with the Kaye crew.

M/Sgt. Leslie Bartal, former pianist for his brother, maestro Jenio, who has presided over the luncheon music at the Hawaiian room of the Hotel Lexington, New York City, was killed July 26 in Normandy. . . . Pvt. Gene Williams, once vocalist with Johnny Long, has been shifted to Fort Bragg, N. C. . . . Bob Locke, former *Down Beat* staffer, is stationed at the Las Vegas, (Nev.) flexible gunnery school as part of his bombardier training.

Pfc. Rudy Dardossi, who had his own band in Baltimore, sparks the USO entertainment programs in Bainbridge, Ga. . . . Former clarinet man, Norm Goetsch who left Davenport, Ia., for the khaki, has been promoted to sarj in India. . . . Billy Hicks, who led the "Sizzlin' Six" in New York, is now stationed at the naval air station, Peru, Ind.

Former lead alto with Teddy Powell, Paul Swain, is training at Camp Blanding, Fla. . . . Cpl. Jimmy Baker, once leader of the Collegians' dance band, is batoning the army band at Dow Field, Bangor, Maine. . . . Pvt. Buddy Franklin, ex-maestro, is stationed

Prisoners Play Like Kirby



Egypt—This group of Italians in the Fayed Internment camp on the banks of the Suez Canal emulates the style and precision of the John Kirby unit better than anything on this side of the world, according to Toto Misketian, the *Beat's* Egyptian correspondent. Its leaders, Baby Almanza, clarinetist, and Tony Dadario, guitarist and arranger, since have been released from the camp. Almanza has his own combo at Maxim's in Cairo, and Dadario is playing with Perugia's band at the Arizona, also in Cairo.

Vet Army Musician Hits Placing Of Men

Los Angeles—First criticism of the army's placement of musician personnel was a letter by Chief Warrant Officer Bill Jenner, printed in the *Overture*, musicians' union house organ. Jenner, who organized and commanded the 40th Infantry Division band, has put in two years service in the South Pacific combat zones.

'Beat' Toasted At Newark Bash

Newark—Sonny Parris' cafe here recently topped off its regular Sunday afternoon jam sessions with a party in honor of *Down Beat*. On hand for the bash was Frank Stacy of the *Beat's* N. Y. office, while guest musicians scheduled for the afternoon bill included: Herbie Haymer, Roy Eldridge and Toots Camarata. Backing for the jazz stars was provided by a local group, fronted by altoman Clarence (Gee) Royster, with Eugene Holder on piano, Albert Best on bass, and Nick DeLuca at the hides.

Parris has been running his jazz shindigs for eight years and during that time has had most of the jazz greats present at one time or another. Name leaders like TD, Krupa, Stan Kenton et

Ex-Horn King Makes Sour Notes For Nips

BY SERGT. HERB SCHULTZ

Marine Combat Correspondent

Saipan, Marianas Islands—(Delayed)—After three and a half weeks of the Pacific war's bitterest combat, Capt. Carl W. Hoffman of Council Bluffs, Ia., former national intercollegiate trumpet champion, has found time to entertain the men of his outfit with trumpet solos. Capt. Hoffman is confining his programs to 30 minutes because "the lip isn't in very good shape" after two years of overseas service, which included action in the landings on Guadalcanal and Tarawa.

Hit Foe Early

The soft-spoken marine officer's leadership in the conquest of Saipan counted heavily in securing the strategic island. His unit was one of the few which encountered enemy emplacements on its section of the beachhead. During the early landing, Hoffman saw a number of saber and bayonet casualties leave the battle area.

As his outfit landed a Jap heavy-caliber machine gun bullet struck the stock of his carbine, shattering it. Grabbing a pistol, Hoffman led his men in securing a heavily-fortified shoreline point during the first day's fighting. Before the day was over, the marine group had knocked out a thick pillbox, losing three officers in the attempt.

The next morning Hoffman's men cleaned the Jap snipers from a pier. This action won praise from Gen. Merritt A. Edson, who personally witnessed the work. Later that day, Hoffman and his men finished the capture of the town of Charan-Kanua by blasting a sniper from an observation post in the smokestack of a sugar mill. With the beach secured, the unit saw 19 days of consecutive front-line action. The invaders

were exposed to heavy artillery and mortar fire continually during the first week in the fight for rugged Mount Tapotchau.

Close Call

Hoffman's closest escape came during the final push for Tanapag seaplane base. During the advance, he noticed a large piece of canvas lying near a tree. A moment after he sat down beside it, two rifle shots cracked near his ear. Startled, the captain jumped to his feet only to find two dead Japs lying where the tarpaulin had been. They had been shot by Cpl. George Blecker of Rock Island, Ill.

A graduate of Drake University, where he majored in music, Hoffman became trumpet champ in national competition conducted at Omaha in 1938. Before entering the marine corps, he did arranging for the late Herbie Kay.

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Newark—Herbie Haymer, who expects his discharge from service soon, is seen here bashing at Sonny Parris' joint, described in the adjoining column.

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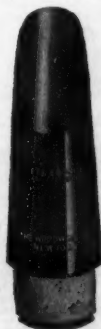
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MUSICAL RESEARCH

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; cc—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JC—Joe Glasser, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; NFO—Harold F. Oxley, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

A
Abbott, D. (Neil House) Columbus, O., h
Agnew, C. (Blue Moon) Wichita, Kan.,
Clang, 9/21, b
Allen, R. (Garrick) Chi., nc
Arnheim, G. (Sherman's) San Diego, nc
Auld, G. (Royal) Baltimore, 9/15-21, t

B
Bardo, B. (Latin Quarter), Chicago, nc
Barnet, C. (Strand) NYC, Clang, 9/28, t
Basie, C. (Plantation) L.A., Cal., nc
Benson, R. (Baker) Dallas, h
Bishop, B. (Rainbow) Denver, b
Bondahu, N. (Roosevelt) New Orleans, h
Brandwynne, N. (Waldorf-Astoria) NYC,
h
Brigade, A. (Indiana Roof) Indianapolis,
9/20-10/3, b
Brown, L. (Sherman) Chicago, h
Busse, H. (Palladium) Hollywood, Cal., b

C
Calloway, C. (Zanzibar) NYC, nc
Carle, F. (Michigan) Detroit, 9/15-21, t;
(Palace) Canton, O., 9/22-24, t; (State)
Hartford, Conn., 9/29-10/1, t
Carter, B. (Regal) Chicago, 9/22-28, t;
(Paradise) Detroit, 9/29-10/5, t
Castle, L. (Terrace Room) Newark, N.J.
Cavallaro, C. (Mark Hopkins) San Francisco,
Clang, 9/19, t; (Palmer House) Chicago,
Clang, 9/28, h
Coleman, E. (Mocambo) Hollywood, Cal.,
nc
Courtney, D. (Adams) Newark, Clang,
9/20, t; (Chase) St. Louis, Opng. 9/22, h
Cugat, X. (Golden Gate) San Francisco,
Clang, 9/19, t; (Ciro's) Hollywood, Cal.,
Opng. 9/26, nc
Cummins, B. (Last Frontier) Las Vegas,
Nev., Clang, 9/27, h

D
DiPardo, T. (Plantation) Houston, Opng.,
9/18, nc

Dorsey, J. (Oriental) Chicago, 9/15-21;
(Riverside) Milwaukee, 9/22-28, t
Dorsey, T. (MGM Studios) Culver City,
Cal.
Dunham, S. (Tune-Town) St. Louis, 9/26-
10/1, b

E
Ekstine, B. (Howard) Wash., D. C., 9/15-
21, t; (Apollo) NYC, 9/22-28, t; (Royal)
Baltimore, 9/29-10/5, t
Eldridge, R. (Club Ball) Washington, D.
C., Clang, 9/20, b
Ellington, D. (Paradise) Detroit, 9/15-21, t;
(Palace) Cleveland, 9/22-28, t; (Down-
town) Chicago, Opng., 9/29, t

F
Fields, S. (Coral Gables) Weymouth, Mass.,
9/15-28, nc
Foster, C. (Casa Loma) St. Louis, Clang,
9/21, b; (Claridge) Memphis, Opng. 9/22,
h
Fuller, W. (Last Word) L. A., Cal., nc

G
Gordon, G. (Trocadore) Henderson, Ky., nc
Gray, G. (Cora Palace) Mitchell, S. D.,
9/24-30

H
Hamilton, G. (Palmer House) Chi., Clang,
9/27, h
Hampton, L. (Trionon) Southgate, Cal.,
Opng. 9/26, nc
Hauck, C. (Last Frontier) Las Vegas, Nev.,
Opng. 9/22, h
Hawkins, E. (Rainbow Randevu) Salt Lake
City, 9/18-24, b
Herbeck, R. (Casino) Quincy, Ill., nc
Herman, W. (Pennsylvania) NYC, h
Hill, T. (Lake Club) Springfield, Ill., 9/18-
10/1, nc
Hines, E. (Orpheum) Los Angeles, 9/26-
10/2, t
Hoagland, E. (Ciro's) Mexico City, nc
Howard, E. (Aragon) Chicago, b
Hudson, D. (Lincoln) NYC, h

J
Johnson, B. (Savoy) NYC, b
Jordan, L. (Oriental) Chicago, 9/29-10/5, t
Joy, J. (Peabody) Memphis, h

K
Kavelin, A. (Claridge) Memphis, 9/16-21, h
Kaye, S. (Astor) NYC, Clang, 9/28, h
Kenton, S. (Palace) Cleveland, 9/15-21, t;
(State) Hartford, 9/22-24, t
King, H. (Biltmore) Los Angeles, h
King, Saunders (Cafe de Society) Chicago,
nc
Kinney, R. (Stanley) Pittsburgh, 9/15-21,
t; (Vogue Terrace) McKeesport, Pa.,
Opng. 9/22, b

L
Leonard, A. (Riverside) Milwaukee, 9/16-
21, t
Levant, P. (Muehlebach) Kansas City,
Mo., h

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Sammy Kay, Clang, Sept. 23
BILTMORE HOTEL, Los Ange-
les—Henry King

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Chicago—Carl Ravazza
EDGEWATER BEACH HOTEL,
Chicago—Emil Vandas

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Francisco—Carmen Cavallaro;
Sept. 21, Joe Reichman

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—Jan Savitt

PALLADIUM, Hollywood, Cal.—
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TERRACE ROOM, Newark, N.J.
—Lee Castle

TRIANON, Chicago—Lawrence
Welk
TRIANON, Southgate, Cal.—Joe
Sanders; Sept. 26, Lionel
Hampton

WALDORF-ASTORIA, New York
—Nat Brandwynne
ZANZIBAR, New York—Cab
Calloway

Lewis, T. (Slopes Maxie's) Hollywood,
Cal., nc
Long, J. (New Yorker) NYC, h
Lopes, V. (Taft) NYC, h

Lucas, C. (Frolics) Miami, Clang, 9/25, b
Lyman, A. (Copacabana) NYC, nc

M
McIntire, L. (Lexington) NYC, h
McIntyre, H. (Downtown) Detroit, 9/29-
10/5, t
Marsala, J. (Hickory House) NYC
Owen, H. (Ambassador) Los Angeles, h
Millender, L. (Paradise) Detroit, 9/22-29, t
Montre, V. (State) Hartford, 9/15-17, t
(Adams) Newark, 9/21-27, t; (Commo-
dore) NYC, Opng. 9/28, h
Morgan, R. (Claremont) Berkeley, Cal., h

N
Norro, R. (Downbeat) NYC, nc

P
Pancho (St. Francis) S. F., Cal., h
Pastor, T. (Roosevelt) Washington, D.C.,
h
Paxton, George (Roslend) NYC, b

R
Raeburn, B. (Topper Club) Cincinnati,
9/16-17, b; (Tune-town) St. Louis, 9/19-
25, b
Raffell, Rodd (Band Box) Chicago, nc
Ravaza, C. (Blackhawk) Chi., t
Reichman, J. (Mark Hopkins) San Fran-
cisco, Opng. 9/21, h
Reid, D. (Schroeder) Milwaukee, 9/19-10/2,
h
Reisman, L. (Statler) Boston, h

S
Sanders, J. (Trionon) Southgate, Cal.,
Clang, 9/24, h
Sandifer, S. (Van Cleve) Dayton, O., h
Saunders, H. (St. Anthony's) San An-
tonio, h
Saunders, R. (DeLia) Chi., nc
Savitt, J. (Palace) San Francisco, h
Slack, F. (Earle) Philadelphia, 9/15-21, t
Souk, J. P. II (Club Lido) Wichita, Kan.,
9/16-23, nc

T
Towne, G. (Jefferson) St. Louis, h

V
Van, G. (Chase) St. Louis, Clang, 9/21, h
Vandas, Emil (Edgewater Beach) Chi., h

W
Wald, J. (Frolics) Miami, Opng. 9/26, b
Wasson, H. (Buena Vista) Biloxi, Miss., h
Welk, L. (Trionon) Chi., b
Williams, C. (RKO) Boston, 9/21-27, t

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Babe Beats Bass With Hines



Washington, D. C.—Lucille Dixon, formerly with the Sweethearts of Rhythm band, is plucking the bass now with Earl "Father" Hines at the Louisiana club here. Oscar Pettiford is her idol, but Gus Chappell, Hines' partner, is her man. They'll wed soon. *Jerome Lee Photo*



Bright Lights: Universal has its attorneys, Loeb & Loeb, on the Jon Hall-flower-pot-balcony thing... Spotted both the Dorseys, (the quiet one and the one with fluid-drive-in-his-left-hook), Phil Harris and Joe Reichman sitting in one booth at the Tropics... Judy Canova calls her new doll Juliet... Muzzy Marcellino just had a new gal-babe too... Chuck Reisner's new *Everything is Ding How Now*—a Chinese novelty tune, has the studios listening.

Louie gifted Jimmy McHugh with a new album autographed *Satchmo, 2052* which is the number of the disc he made of Jimmy's *I Can't Give You Anything*, etc... The Johnny Green-Bunny Waters baby will arrive in September. So they'll just have to have a Christmas tree this year... TD is Trio-ing Buddy Rich, Buddy de Franco and Dodo Marmarosa... Joan Whitney, the *It's Love, Love, Lurve* girl has an October date with our feathered-friend.

ARC LIGHTS: Johnny Clark snagged a spot in Walter Wanger's *Solome, Where She Dances at U. S. Metro* is modernizing *The Girl From*

Spivak, C. (Palace) Akron, O., 9/15-18, t;
(Palace) Youngstown, O., 9/19-22, t;
(Palace) Columbus, 9/23-25, t
Stratner, T. (Ciro's) Hollywood, Cal.,
Clang, 9/24, nc
Strong, Benny (Bismarck) Chi., h
Stuart, N. (El Rancho Vegas) Las Vegas,
Nev., h

T
Towne, G. (Jefferson) St. Louis, h

V
Van, G. (Chase) St. Louis, Clang, 9/21, h
Vandas, Emil (Edgewater Beach) Chi., h

W
Wald, J. (Frolics) Miami, Opng. 9/26, b
Wasson, H. (Buena Vista) Biloxi, Miss., h
Welk, L. (Trionon) Chi., b
Williams, C. (RKO) Boston, 9/21-27, t

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Rector's for Ginny Simms... Para is doing likewise to Clara Bow's oldie, *Rough House Rosie*, for Betty "rough-house" Hutton... Warner's want to make a singin'-joan davis outta Patti Andrews. Hal McIntyre and Pinky Tomlin into Col's *Song of Texas*. Pink will sing his own *I'm Gonna Invade Your Heart*... Krupa will drum *Drumbrigo* in RKO's *Geo. White's Scandals*.

George Jessel is paging Lena Horne for 20th's *The Life of Josephine Baker*... Guess Marilyn Maxwell got Pat Dane's spot in Metro's *Dr. Red Adams*... BG, who's due in November for a date at the Colonnades, will also talk Pix with 20th... JD recording additional music for Warner's *Hollywood Canteen*.

LOVE LIGHTS: Tom Quinn and Helen Forrest are playin' tag... Ethel Merman and her Major Bob Levitt are again swappin' ration points... Artie Shaw and Ava Gardner together at the Don Raye-Dorothy Gilmore wedding... That wasn't Lana Turner with Artie at the Bowl that nite, it was Lana's Mom and Lana was with Turhan Bey. She's *always* with Turhan Bey... Judy Garland is dividing dates between Alexander Knox and Freddie Bartholomew.

Hunts Hall, who usta whoop it up with Mercedes Marlowe, Jack Dempsey's gal, is again playin' it safe by dating his ex-Elsie Anderson.

Did Cugat marry Joan Mitchell, Jerry Cooper's ex?... Jose Iturbi and Tommy Adams are still at it... Pat Johnson (the *I'll Remember April* gal) and Herbert Evers, whom she married last June—have separated. Herb's gone into the army... Helen Greco, the blonde chirp with the Lew Gray ork, has taken an option on Bradley Ritter... Gloria DeHaven still wears that rose-gold friendship ring given her by Dave Rose, but Dave had June Allyson at the Preview the other eve... Jimmy McHugh and Mary Meade got the next table to Phyllis Pablos and her new groom at the Tropics and you could almost hear the air-conditioning freeze... Krupa Comes Home, and Ethel's waitin'. They'll remarry on Thanksgiving.

Los Angeles—Mary Hatcher, 15-year-old gal chirper, protegee of Gladys Swarthout, has been given term contract by Paramount studio. Youngster had been working on small Florida radio station.

Chicago—used to joined when it to jour Dallas.

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The BANDBOX

By BILL DUGAN

New Clubs: Randy Brooks (Les Brown trumpeter) and Corky Corcoran (Harry James tenor saxist)—Dorothy Short, Box 78, South St., Jamesville, N. Y., or Joan Garlow, Box 145, West St., Jamesville, N. Y. . . . Gene Krupa—Sonny Bucheri, Box 23, Copiague, N. Y. . . . Serenade in Blue (Glenn Miller)—Frank Pyke, c/o Los Angeles Athletic Club, Los Angeles, Cal. . . . Terry Allen (former Will Bradley-Larry Clinton vocalist, recently discharged from the navy)—Betty Seidell, 11 River Glen, Hastings on Hudson 6, N. Y. . . . Frank's Sinatra Club—Frank Tennant Jr., 615 Neches St., Dallas 8, Tex. . . . Ward Swingle (member of the Solidaires, Flo Rito vocal group)—Shirley Bonkowski, 4768 Middlesex Ave., Dearborn, Mich. . . . Shella Guyse (vocalist with Little Beau's orchestra) Sgt. Paul L. Dunn, Btry. C, 15th AART Bn., Camp Stewart, Ga. . . . Bob Strong—Romona Nowak, 6 Second St., Newark 7, N. J.

Miss Tommy Schloss, 6733 Silver Ave., Silverton 13, O., announces that her club for Frank Sinatra, Frankie's Followers, is no longer limited to Cincinnati members only. She now wants members from all over the U. S. A. . . . Nancy Mauer, 871 Euclidean Ave., East Columbus, O., has another Sighing Slaves of Sinatra club. That makes two Sinatra clubs with the same name. Mary Ann Searles, 289 Merriam Rd., Akron 3, O., having the other . . . Terry Javin, 3705 90th St., Jackson Heights, N. Y., is reorganizing her Vaughn Monroe club and starting from scratch. To join, send your name and address on a separate piece of paper to her and

New Thrush



Chicago—Camilla Lane, who used to sing with Ran Wilde, joined the Ray Benson band when it left the Ambassador here to journey to the Baker hotel in Dallas.

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Close Glen Island For Cold Season

New Rochelle—The Glen Island Casino is shuttered for the winter with future plans depending on the length of the war, gas rationing, etc. The shore spot, springboard of such bands as Glenn Miller's, Claude Thornhill's, and Charlie Spivak's, formerly kept open through the cold months, but the management has decided not to try to buck wartime conditions.

An odd angle on the drop-off in business this year—as compared to non-war seasons—was not that the Casino was hard to get to, but hard to get back from! Trains to Larchmont from Manhattan are plentiful early in the evening, but return trips cease around midnight.

Horn And Chirp Settle Dispute

Los Angeles — Helen Ward's suit against her former boss, Harry James, in which the singer claimed \$8,250 to be due her on the balance of a one-year contract, was settled out of court for an unrevealed amount. James declined to state amount of the pay-off. His attorney, Joseph Ross, admitted it was a "sizeable chunk of dough."

Helen likewise preferred not to reveal amount of the settlement, but stated she was "very well satisfied." She plans to remain here permanently and expects to have a solo spot on a new airshow starting here this fall.

enclose 10 cents . . . Lila Lee Stewart has turned over her Louie Bellson club to Doris Berg, 9060 Lorena Ave., Hayward Cal., who is welcoming new members . . . Jack Cullen, 3412 Fulton St., San Francisco, Cal., has been made vice-pres. of Pat Symington's Jimmy Dorsey Contrasting Club . . . Bernadette Clancy, 12 Princeton St., East Boston, Mass., has started a Massachusetts branch of Dolores McMullen's Frank Sinatra club . . . Jeanne Doebele, 3468 W. 54th St., Cleveland 2, O., has been made vice-pres. of the Dick Haymes Associates . . . June Barr, 1241 S. Ohio Ave., Columbus 6, O., who has the Tom Eldridge club writes that Tom has switched from Guy Lombardo to Bob Strong . . . Don Goins, Box 90, YMCA, Indianapolis, Ind., is still issuing the pamphlet, I Learned The Hard Way, for 10 cents.

Clubs wanting new members: Gene Krupa—Don Mulac, 3749 N. Kostner Ave., Chicago 41, Ill. . . . Jimmy Dorsey, Bob Eberly, Kitty Kallen, Helen O'Connell and Paul Carley—Mary Cavula, 351 E. 83rd St., New York City . . . Perry Como—Walter Boyer Jr., 2593 1/2 N. High St., Buffalo, N. Y. . . . Gene Williams (Pa. branch)—Rita Bartczak, 3524 Fleetwood St., Pittsburgh 13, Pa.

When Johnny Comes Marching Home

(Jumped from Page One)

interested, did show up, did elect the delegates to the convention, who naturally represented their viewpoint—and then the young mugs would scream bloody murder, claiming that the union was stealing from them, that all it did was what Petrillo wanted.

In other words, before we can get anywhere with screaming at the union—we have to go to meetings, get so we know what's going on, and most important of all, do a little intelligent voting. This is nothing new to the AFM—it's a national political problem. But until people have enough interest in the politics of a union as well as the politics of a country to vote, they have no

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Sept. 17—Ray Benson
Sept. 18—Don Matteson
Sept. 19—Steve Lipkins, Curt Purnell
Sept. 20—Bob Fishel
Sept. 21—Jeff Clarkson, Bill Reinhardt
Sept. 24—Armand Bulseret Jr.
Sept. 25—Bill Conway
Sept. 26—Marion Gange
Sept. 29—Joe Guy, Norville Price
Sept. 30—Bill Johnson, Chick Morrison, Earl Thompson

right to scream about anything that goes on.

It is this indifference that has made and fed Petrillo. There may be individual groups by and large that oppose certain sections of his policies that may want to see him voted out, and they may feel more or less justly that they have no say at all, not even a minority one.

But as long as the majority of this union remains as apathetic as it is to the way it's being run, then I say Petrillo is no worse and in some respects a great deal better than what we deserve. For all of his stunts, such as the "constitutional" tossing-out of a confessed Communist, flying in the face of the law of the land as set forth in the recent Supreme Court decision in the case Willkie pleaded for Bridges, Petrillo has still, according to his lights, defended the union against its enemies.

Often I think he has been bull-headed, stubborn, and wrong—but still he has had the energy, the courage, and the guts to put up a fight—which is more than we have had.

He has had the guts to defy a labor-baiting congressional committee and get away with it, and to buck the WLB—and whether you like what he does, he is doing something—and we the membership are doing very, very little.

So be a little less hasty in throwing Petrillo out on his ear. I agree that one man rule—and that is what it is—of a union is a very bad thing. But on the other hand, nothing else of an honest, substantial character that could swing votes has been offered. Until it does, we will have, and not even deserve, James Petrillo.

I say to the guys who are all over the world now fighting—you are taking some rugged treatment. It is up to you, when you get back, and since the civilians here don't seem to know how to stick together, and stick your necks out and fight for those things which you believe to be right as musicians, as soldiers, as citizens. Only by fighting then, can the fighting we are in now mean anything.

(Next: XIV—"Jim Crow")

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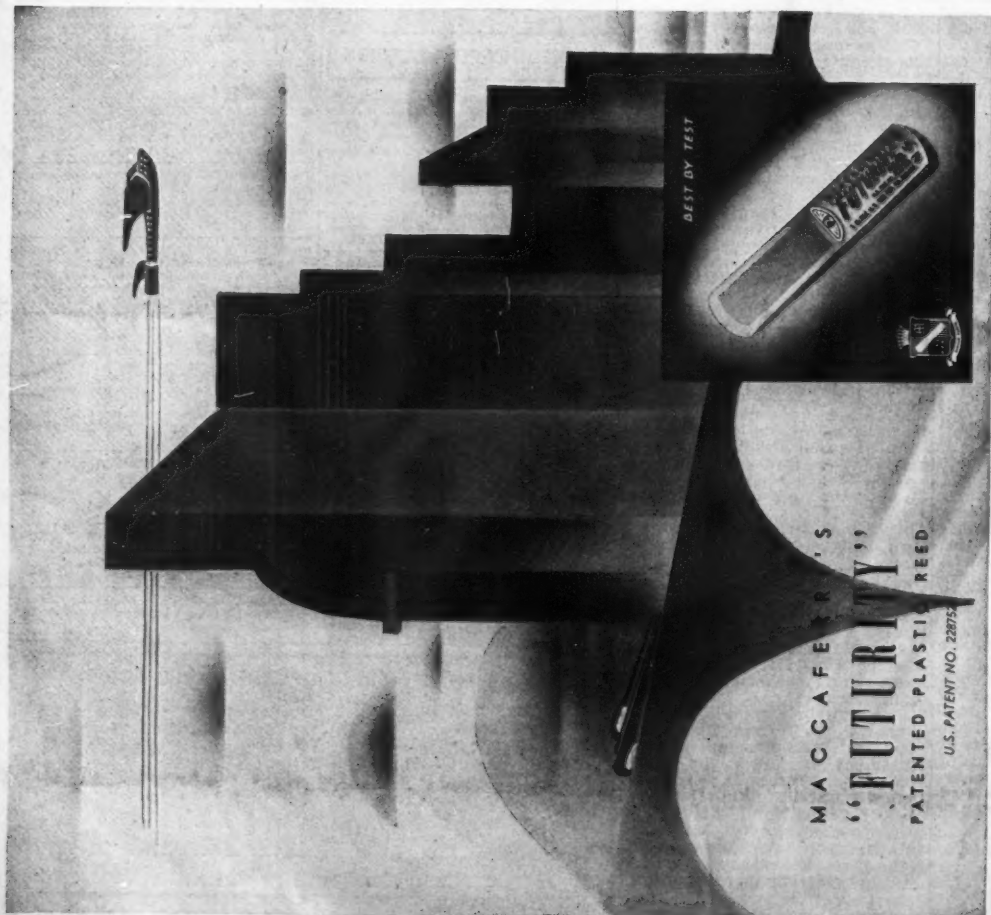


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